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Mobile Beat™
The Magazine for Professional Mobile DJs and Karaoke MCs

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FRESH & FUNCTIONAL

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Mobile Beat

NEWS

Compiled & Edited by Robert Lindquist

WHAT'S HOT AND WHAT'S NOT

One of the predominant missions of **Mobile Beat** has always been to keep you on top of the all the new developments in Pro DJ Sound, Lighting and Karaoke equipment. Therefore, we are proud to introduce our first issue built entirely around the theme of new products and technologies for the Mobile Entertainer. Most of the items you'll be reading about in this issue were introduced either at the LDI (Lighting Dimensions International) Show in Dallas (November 20-22, 1992) or at the more recent NAMM (National Association of Music Merchandisers) Show, held January 15-18 in Anaheim, CA.

Along with the new products, two important announcements were made that could have significant impact on Mobile Entertainers. First, Pioneer Laser unveiled a plan to offer compilation laser discs of current music via their Laser Hits Subscription Service, a relatively new twist on the monthly club concept. Customers sign a "Laser Disc License Agreement," which allows them to use the discs, and then receive a postcard order form each month, where they can indicate whether or not they want the next month's selection. A minimum of six discs must be ordered within each year of membership. Currently, PLE issues compilations in two formats — "Hot Hits" and "Dance Hits" — but Country and Classics discs are in the works. For more information, contact Pioneer Laser Entertainment, 2265 East 220th Street, Long Beach, CA 90810, 310-952-2111.

In a similar move, Nikkodo U.S.A. signed a landmark contract with EMI Music Publishing that could become a tremendous boon for Mobile Karaoke Operators. As a result of the agreement, music from the publishing company's catalog, previously unavailable to karaoke fans, will be produced and distributed in laser disc, CD+G and VHS formats. This means that, in the near future, you can incorporate crowd-pleasers from Simply Red, Nirvana, Willie Nelson and Mary-Chapin Carpenter into your karaoke show. Initial shipping is expected sometime in the Spring/Summer of this year.

Pioneer Laser Entertainment sponsored a huge karaoke party to highlight the introduction of their new Turn Key Laser Karaoke Systems at NAMM. In the photo, Ted Karasawa, President of Pioneer Laser Entertainment, draws the name of Los Angeles-area DJ Jeffrey Lyons, winner of a complete PLE Turn-key system. Pictured on stage with Karasawa are Steve Young, V.P. of National Sales for Pioneer Laser, and Allison Warner, Marketing Assistant with Pioneer Laser Entertainment. The event was hosted by Johnny James of Star DJs, with lighting provided by Ness.

CARD COULD REPLACE CD

Speaking of significant technological developments, Urshan Research Corporation has announced a technique that could have great impact on consumer electronics and personal computers. The small Los Angeles, CA, company claims to have developed a removable optical card, known as the "Compact Card" (or CC). The credit card-size card will store 1 gigabyte (1 billion bytes, or enough memory to store a feature length movie) of data, making it a practical replacement for storage media such as the Compact Disc. The card could be used to record and playback lengthy sound and video recordings and could store huge amounts of computer data. Urshan Research says the card could cost as little as $20, and they are also developing a prototype audio/video recorder based on the card, which it hopes to show within six months. The company says For more more information, write Urshan Research at 3151 Cahuenga Blvd. W. Ste 317, Los Angeles, CA 90068.

CHECK THE DATE

Pittsburgh, PA will host the Steel City DJ Expo on April 12, 1993 at the Airport Hilton hotel. Included with the seminars and equipment displays/demonstrations will be the chance to take advantage of special equipment pricing and networking opportunities. Times for the show are 12:30 to 9 PM. For details, call Steel City DJ Supply at 412-882-8997.

BAMMA PRESIDENT PREACHES PROFESSIONALISM

Bay Area Mobile Music Association President Andy Ebon continues to spread the gospel of professionalism. On February 23rd, Ebon addressed the National Association of Catering Execu-

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tives, Sacramento Chapter, bringing to their attention the issues surrounding business referrals to DJ services and other suppliers. The bulk of questions centered around issues of liability and workers compensation insurance. Ebon said that many of the catering executives seemed shocked to learn that vendors may be exposing the host property and client to unnecessary risk through the absence of appropriate insurance. For information on BAMMA, contact Andy Ebon at Designer Music, 415-661-8050.

ADJA ANNOUNCES CHANGES / CONVENTION

At a January meeting of the Executive Committee of the American Disc Jockey Association, Bruce Keslar stepped down from his duties as Operations Manager. John Roberts, a founding director of ADJA, will now oversee operations, assisted by Maureen Kutch-Keslar. Roberts has over twenty years of experience in the disc jockey industry.

The Committee also voted to reduce membership fees and to offer memberships in only two classifications in the hopes of encourage more DJs to take advantage of AJDA's services and benefits.

The ADJA will host its second annual national convention (DJ FORUM) on August 8 and 9, 1993 (Sunday & Monday) at the Holiday Inn, King of Prussia, PA. Although summer is a busy time for DJs, the advance notice, as well as having the Sun./Mon. dates, should help avoid scheduling conflicts.

BY THE WAY . . . Among the benefits of membership in the ADJA is a subscription to **Mobile Beat**. If you are a member, and are not receiving the magazine, you should contact the national office at 215-675-9567.

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NEWS FROM CANADA

EXPO '93

Tickets are now on sale for Expo '93, to be held June 11-13 of this year. Sponsored in part by the Canadian Disc Jockey Association, this figures to be the largest DJ show in the eleven-year history of the event. Over double the number of exhibitors from last year's show expect to fill the 30,000 square-foot exhibit area. Information brochures on the show are currently being distributed. For tickets, write: Three Amigo Productions, 3148 Kingston Road, Suite 202, Scarborough, Ontario M1M 1P4.

CDJA HOOKS UP WITH *TODAY'S BRIDE*

The Canadian Disc Jockey Association has announced that it will team with *Today's Bride*, Canada's premiere wedding magazine, to publish articles in upcoming editions. National Executive Council and Toronto President Michael Scott will prepare articles for this extremely popular publication, which is distributed at bridal shows, bridal salons, reception halls, People's Credit Jewelry stores and newsstands across Canada.

COPYRIGHT CHANGES

CDJA National President Larry Hampson and Executive Director Dennis Hampson recently travelled to Ottawa to meet with Department of Communications Copyright Analyst Claude LaFontaine to discuss proposed changes in the Copyright Act. Both parties will meet again in the near future to discuss mutual concerns regarding copyright and its effects on Canadian disc jockeys as a user group.

SPINNIN' JOE

Spinning Sound's Joe Ragona, who is also the CDJA Coordinator of Club DJ Services, will be presenting a number of seminars and Club DJ mixing clinics in Toronto. The series of training seminars, which began with an advanced DJ mixing clinic on February 28 at the Howard Johnson Hotel, are expected to run through this year and into the next.

ATTENTION ALL DJ/KARAOKE ASSOCIATIONS

We want to know what your group is doing. Send press releases, photos and news of upcoming events to
Mobile Beat News, P.O. Box 309,
East Rochester, NY 14445
or Fax 716-385-3637
Deadline for June/July issue is April 23rd

Scratch and Sniff.
Okay, so you went out and dropped $500 on a loudspeaker. That's cool. I bet you thought you were getting a $500 speaker though, right? Not! Chances are, you just paid way too much. Don't you know the deal? Only Community delivers $500 worth of sound for $500. So, stop scratching your head and start sniffing for values. Call this toll-free number and we'll tell you how to get a lot more bang for your buck.
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FEED BACK

compiled and edited by mike buonaccorso

COUNTRY TIPS

✎ As an MDJ who has been slippin' Country into his act from the word go, I found your February/March issue interesting. Since I haven't had the luxury of accepting only all-C&W gigs, I have relied heavily on transition songs to subtly push Country in my rock-n-roll gigs. In addition to those mentioned in the article (*"Building A Boot Scootin' Library"*), I like "Boogie Woogie Fiddle Country Blues" by Charlie Daniels, "Big Heart" by the Gibson-Miller Band, "Bop" by Dan Seals, "All My Rowdy Friends Are Comin' Over" by Bocephus (that's Hank Jr. to you city folks) and "Put Some Drive In Your Country" by Travis Tritt. Rock songs for transition into or out of a Country set include "Tush" by ZZ Top and "Pink Cadillac" by Bruce Springsteen.

You can plug in a Country ballad or waltz any time you need a slow song, no transition needed. There are plenty of beautiful tunes to use; find yourself some favorites.

The biggest tip I have given any of my fellow DJs who want to learn how to spin Country: get familiar with the music! Lock your radio into the local Country station until you can "name that tune in five notes." Go observe Country DJs in action, whether at nightclubs or dances. Talk to local C&W dance instructors. Turn you TV set to TNN or CMT. DON'T ask your fellow DJs to make you a tape of "all the good Country songs." DO make yourself a cocktail/dinner tape with predominantly soft and mellow Country music. Ask record suppliers: companies like *Hot Hits* and *CDX* (both in Nashville) are very DJ-friendly and can be helpful, but not if you are clueless. Just remember, your client is paying for your knowledge, so be knowledgeable.

The greatest benefit of doing all this is that you may become a Country music fan, and there is nothing better than getting paid to do something you love!

Keep Two-Steppin' and boot-scootin'.

Michael J. Butler, Extra Touch DJ Service
Killingworth, CT

✎ As Country Western dancers for twelve years, former competitors and now directors/producers of two Country Western dance competitions/festivals, we have personally witnessed the evolution and growth of both Country Western music and dancing. No, we're not DJs, but we know how important the choice of music is for Country Western dancing, specifically couple dancing.

We pick our DJ carefully for our dance festivals — someone who knows good dance music, who knows the difference between a Two-step and polka, who knows how to sequence the music and beats per minute so there is variety without being choppy. The DJ can make or break the event, depending on the music played.

There is a BIG difference between good listening music and good dancing music. Buckle-rubbing music is not what dancers like to hear. The ten CDs mentioned in the article "Building A Boot Scootin' Library" (Issue #12, Feb./Mar.) would not meet the needs of a dancing crowd. This collection of CDs would send the real dancers to the bar to drink (which might be what the bar owners want. . .). Garth Brooks is great for a listening crowd, but you can't dance to most of his songs.

A dancing crowd wants upbeat, lively music. Couple dancers want Two-steps, polkas (yes, there are hundreds of Country polkas), Swings (both East and West Coast are very popular) and an occasional waltz and cha cha. Patsy Cline?? We cringe at the very thought. The "Urban Cowboy" is too worn out, even though that's where we all started. There are only two or three good dancing songs on tape or CD, so a dance

mix is a necessity.

We liked the article by Dan Garcia called "A Crash Course in C&W Dance For DJs" (also Issue #12). He said, "In order to play music for dancers, you have to know what the dancers need." This is absolutely true, and yes, there are definitely regional differences. However, we disagree with the comment that, "Most experienced dancers would prefer limited Swing. Many would prefer none at all." This is not true among couple dancers. West Coast Swing (like "I Feel Lucky" by Mary-Chapin Carpenter) is the fastest-growing dance right now, and everyone loves a good East Coast Swing. Dan's suggested mix for dancing is a good guide to follow. He did leave out polka, which is one of the basic couple dances.

In our book, DJs are very important to Country Western dancing. The more knowledgeable they become, not only about Country Western dancing, but about music and dance in general, the more valuable and marketable they will be in the dancing world.

Dennis and Carol Waite, *The Dance Corral*
Berrien Springs, Michigan

(*Ed. note:* The Dance Corral's *subscription rate is $15.00/year, not $12.00 as stated in our last issue. Subscriptions may be purchased by writing to PO Box 27, Berrien Springs, MI 49103.)*

HATFIELD LIVES ON

✎ This letter is regarding the photo of Dick Hatfield's "grandfather," J.R. Hatfield (Issue #11, Dec. '92/Jan. '93). I keep looking for the ring of truth, but all I'm coming up with is a dull clink! I think you've been had! J.R. is broadcasting from radio station H-O-A-X! Let's just say that J.R. is way ahead of his time.

1. How did he come up with the name "Victrola Jockey"? The term "Disc Jockey" didn't come into general use until well into the 1940s! What a coincidence!

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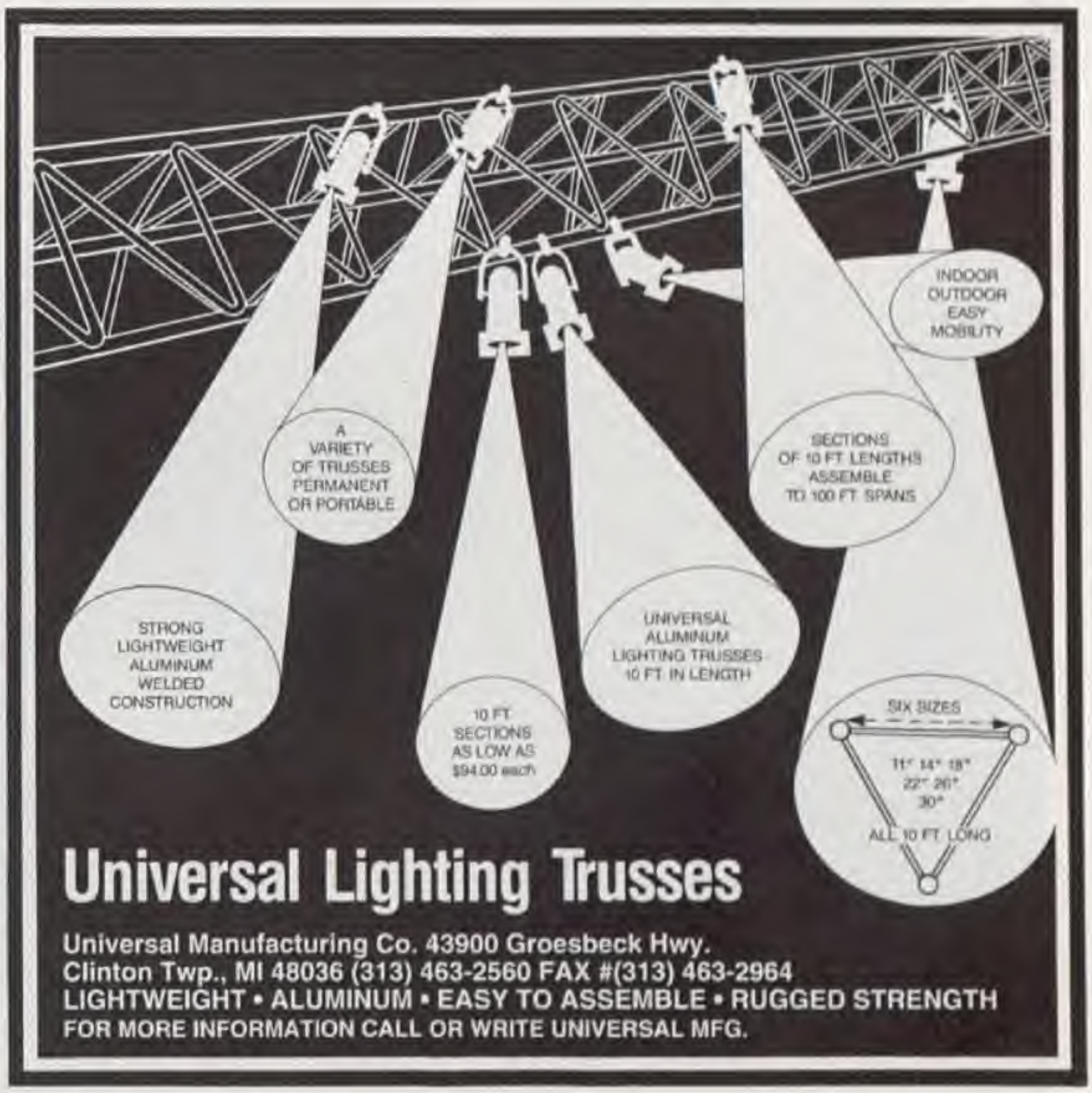
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November 13-15
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To have event(s) listed, send information to Cued Up, Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309. Include date, event sponsor, and location. To insure adequate lead time, please submit information as far ahead of time as possible.

SEND LETTERS TO FEEDBACK, PO BOX 309, E. ROCHESTER, NY 14445, OR FAX TO (716)385-3637.

2. The text says that J.R. simulated stereo by adding speakers. Good trick, since the phono in the picture is an acoustical model. There would be no way electrical amplification could be added, unless a microphone was placed inside the unit. . .unlikely in the 1930s!

3. The microphone stand in the picture looks like a 1985 version of Radio Shack Catalog #33-320. I doubt they looked like that in the 30s!

4. The mic cord looks rubberized. Most cords of that day were of woven cloth cord.

5. The sign. Why would any reference to records say "78's" when the other two speeds hadn't come along yet? (RCA had experimented with 33 rpm radio transcriptions, but this wasn't generally known.)

Controversial Photo - Get your own 8X10 b/w glossy by sending $7.95 (check or M.O.) to ***First Mobile DJ in America****, c/o Mobile Beat Magazine, P.O. Box 309, East Rochester, NY 14445*

6. Speaking of the sign, I believe professional painters of that day would have known the apostrophe does not belong in "78s." Oddly enough, the same mistake was made in the picture caption!

7. The caption says J.R.'s business faded out in the late 30s when the Big Band era came in. The Big Bands were well under way even in the early 30s. If this were to hurt his business, he would have been a goner by 1935!

Nice try, guys! It was a fun puzzle. . .but authentic? Not a chance!

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FOTO FILE

1993 NAMM SHOW
(National Association of Musical Merchandisers - January 15-18, Anaheim, CA) While Milwaukee DJ **Dr. B** (left) demonstrated his mixing style at the MTX/Soundcraftsmen booth, California DJs **April Osterholm** and **Trey Rentzel** (bottom left) spun for the crowd gathered at the Stanton Electronics exhibit.

13th National Night Club & Bar Convention and Trade Show
(February 16-18, Las Vegas, NV)
Harlan Collins and Camille Emel (below) representing Hot Hits, producers of special compilation CDs for jukeboxes and DJs.

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SEND HELP

✎ I am writing to you in the hope that I can get some encouragement about the DJ business. Let me give you some background about myself.

I have six companies that I do subcontract work for, representing other DJ companies and doing their parties. I have performed for celebrities as well as at Mom and Pop parties. I have a computer that plunks out the contracts and I have a great brochure. I am listed in all the phone directories in the area and also in some wedding directories. I have about four DJs that I give my parties to in subcontract agreements, but unfortunately business has been slow and I haven't booked with them for a while. I have an 800 number, fax and a live answering service taking the calls.

So what does this all mean? What I am about to say is against all business tactics. Lately, I haven't been as professional as I was for my DJ company. I have gotten so involved with marketing and advertising that my PR, telephone and personal presentations suffer. I am at the point where I feel that running a business alone is a monumental task. Not only do I have to excel at being a great performer and doing a good job on the mic, but I have to be a "master" at everything else! Let me go through the list of things that go with being a "professional" DJ owner:

1. Top quality equipment and maintenance, and keeping up with it all.
2. The major investment of CDs and maintaining music lists.
3. Talking to potential customers in a timely and professional manner. PR stuff.
4. Keeping that professional impression by going to "Toastmasters" and other presentation clubs. More PR stuff.
5. Keeping subcontract relations current through luncheons and get-togethers. Still more PR stuff.
6. Joining clubs, associations and business networks. Even more PR!

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13 Spaces for Amp
10 Spaces for Mixer

CD-2T

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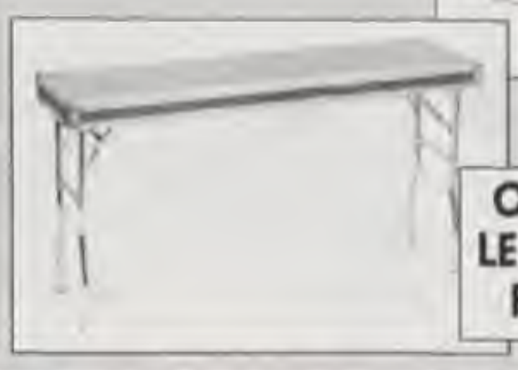
9 Spaces for Mixer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7. Keeping billing current (advertising and other expenses).

8. Keeping van maintenance and insurance up-to-date.

9. Learning computer programs for letters, direct marketing and accounting.

10. Being the party coordinator at events (not playing the DJ role).

11. Keeping up with all the appointments with potential customers.

12. Doing follow-up calls and dealing with "iffy" people.

13. Doing all those bridal expos and "investing" in the booths.

14. Finding out who is putting on all those bridal expos so I can be in them the next time.

15. Dealing with graphic designers and printers for mailers/brochures.

16. Talking to directors of catering and party planners, with their tightly-knit,hard-to-break-into network of DJs.

As you can see, I am overwhelmed with priorities and decisions, and I am frustrated at the same time. I cannot be a master at everything all at one time!

So, should I just throw in the towel while I am ahead?

Signed, The West Coast DJ

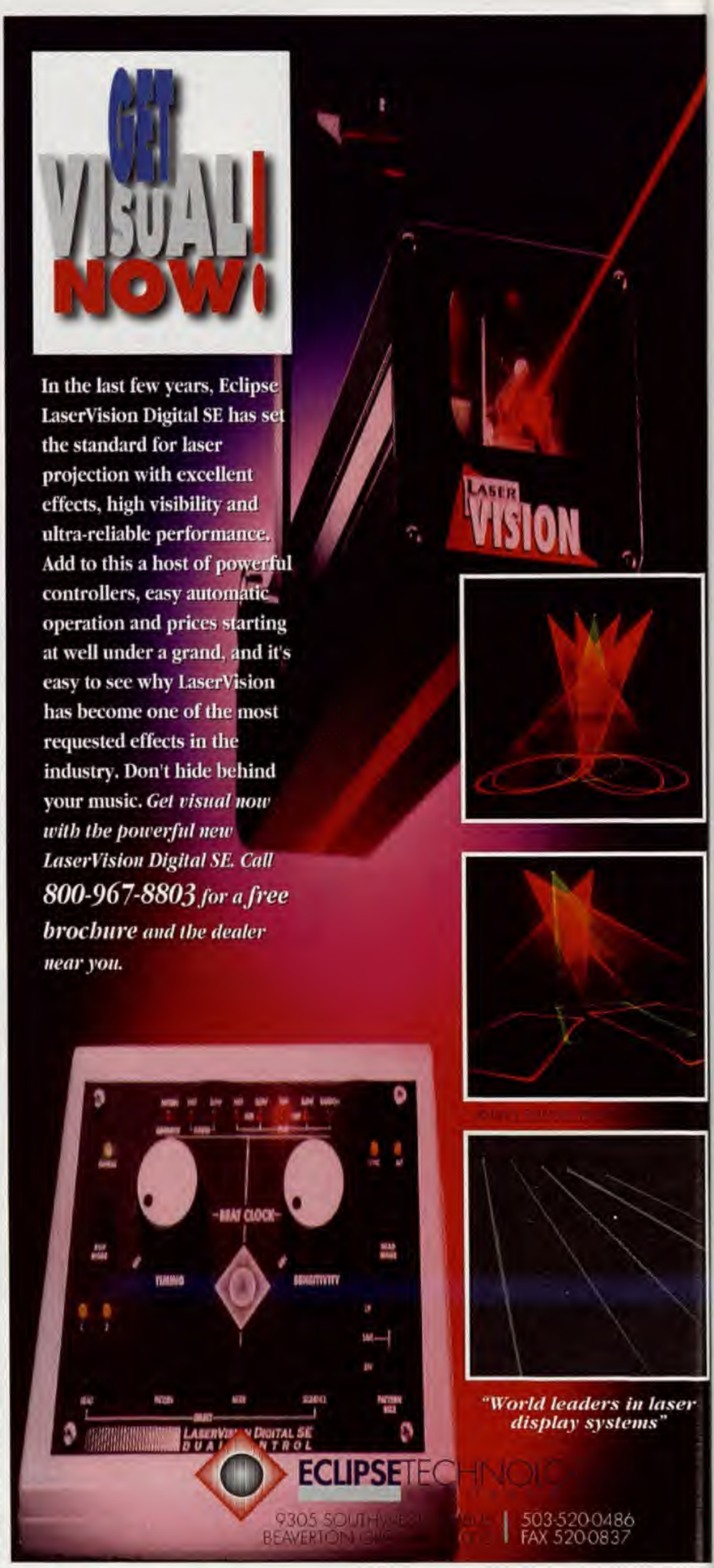
SHAREWARE INFO

DJs with a computer should check the ad section in *Computer Shopper* (any good bookstore will have a copy). They have a lot of ads offering shareware programs.

And if you have a computer and a modem, call the Small Business Administration at 1-800-697-4636. This SBA online BBS is a free call, and no fee is required to access the system. They have several areas worth checking out. First, in the files area, there are many files available to download from regarding financing, billing, scheduling. . .they have it all. The other area to check is the mail room. This is a message center with many topics, including Entertainment.

All files are either shareware or public domain. You can leave messages for others or read messages left on the list. It's well worth the time and, anyway, it's FREE!

Jim Gibson, Killer Tracks
Bowerston, OH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ALL THE LATEST

Sound Choice has introduced **Hot Tracks**, Karaoke CDs containing eight of the latest hits in all categories and an accompanying lyric booklet. Not available in the CD+G format, these discs are a resource that allow DJs to get the hits while the tunes are current and popular, so most singers would be familiar with the melodies and lyrics. The CDs sell for $19.95 individually, but there's a 10% discount for subscribers to the service. To obtain CDs or for more info, call toll free at 800-326-1894.

BEETS (AND OTHER VEGETABLES)

Guy Allen of Oklahoma City recently contacted us for help in his search for the **Beet Box**, a DJ accessory popular at the height of the disco era. We contacted the manufacturer, IMMEDIA of Worchester, MA, to determine the current fate of this rack-mountable wonder. Apparently the death of disco and the introduction of new formats put the Beet Box on ice. However, due to a resurgence of interest in the product, IMMEDIA has a re-designed model in the works for release this summer. Information may be obtained by calling 508-791-3399.

Beat counters might also find **The Time Machine** from X-Mix worth looking into. A self-contained electronic device similar to a pocket Nintendo game, it retails for about $95. X-Mix, 617-661-9649.

ETHNICALLY AUTHENTIC II

David H. Yakobian, producer of **The Real Complete Jewish Party Music Collection** (originally marketed by Motion Images), has released a follow-up CD entitled **The Real Complete Jewish Party II.** Where as the original release was composed primarily of traditional Horas and Jewish songs for bar/bat mitzvahs, weddings and anniversaries, the new recording is a bit broader. Performed by David & The High Spirit, Volume Two presents thirty-six songs covering a range from Horas and Hasidic songs to folk dances. The collection is rounded out with a selection of limbo dances and tunes for the "Electric Slide." Both CDs are now available from David & The High Spirit, 14204 Haynes St., Van Nuys, CA 91401.

BEYOND 200

After the recent publication of the 1992 **Mobile Beat Top 200**, we invited readers to send in their personal choice for "Number 201," that special song they use on a regular basis that was not mentioned in our list. Here's a sampling of the replys:

Come Dancing (The Kinks)
Black Velvet (Alannah Myles)
Ballroom Blitz (The Sweet)
Nobody But Me (Human Beinz)
La Paloma Blanca (from DJ Traditonals)
Benny (David Sanborn)
I Left My Heart In San Francisco (Tony Bennett)
You Can Call Me Al (Paul Simon)
Orange Blossom Special (Flatt & Scruggs/Charlie Daniels)
Beach Boys Medley
Good Night My Love (Los Lobos/Paul Anka)

Response to this informal survey was so good, we've decided to pose another question. Do you have a favorite End of the Night song? And does it change if the event is in the afternoon? We're looking for something other than the standard "Happy Trails" or "Last Dance" closer. If you have a classic end tune you'd like to share, send it to Mobile Beat, PO Box 309, E. Rochester, NY 14445, or FAX 716-385-3637.

RECENT CD RELEASES OF INTEREST

ABBA -	Gold: Greatest HIts (Polygram)
Boyz II Me -	MTV Live & Unplugged (Motown)
Brady Buch -	Best Of (MCA - features theme song)
Cameo -	Cameosis/Knights Of The Sound Table (Polygram)
Joe Cocker -	Best Of (Capitol)
Charlie Daniels -	All-Time Greatest Hits (Epic)
Mink Deville -	Best Of (Era/K-tel)
Joe Diffie -	Honky Tonk Attitude (Epic)
Dave Edmunds -	Anthology (1968-1990) (Rhino)
Jerry Lee Lewis -	All Killer, No Filler (Rhino)
Meatloaf -	Bat Out Of Hell II (MCA)
Van Morrison -	Best Of, Vol. 2 (Polydor)
PM Dawn -	The Bliss Album (Gee St./Island)
Rufus/Chaka Kahn -	Sweet Things: Greatest Hits (Epic)
Run DMC -	Down With The King (Profile)
Frank Sinatra -	At The Movies (Capitol)
Dwight Twilley -	The Great Lost Twilley Album (DCC Compact)
Tanya Tucker -	Greatest Hits, Vol. 2 (Liberty)
Yello -	Essential (Smash/Island)
Dwight Yoakam -	This Time (Reprise)
Various Artists -	House Sweet It Is: Don't Techno For An Answer, Vol. 3, (IRS)

SOUND BITES

After taking six honors at the 35th Annual Grammy Awards, Eric Clapton's **Unplugged** may have paved the way for more acoustic and vocal-driven albums. Just released in the unplugged format is new music from

Arrested Development, Rod Stewart and Boyz II Men.

The New Music Seminar returns to the Big Apple July 20-24, 1993, at the Sheraton New York Hotel. NMS is, without a doubt, the world's largest music biz gathering, featuring panels, speakers, an exhibit hall and, of course, music of all types. Last year's attendance was over 8000. For information, call 212-473-4343.

SIX MORE "NICE DAYS" FORECAST

An April release is scheduled for the next three volumes of **Have A Nice Day: Super Hits Of The '70s** series on Rhino. The series, begun in January of 1990, has done an excellent job of compiling many of the Top 10 smashes and "one-shot wonder" hits from the era of polyester and Watergate. Whether your taste in '70s pop is acquired or genetically forced, you'll either thrill or hurl to such tunes as Freddy Fender's **Before The Next Teardrop Falls**, Starland Vocal Band's **Afternoon Delight** and David Soul's **Don't Give Up On Us**. Rhino has Volumes 20-22 in the wings, awaiting release in August.

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PLAY SOMETHING WE CAN DANCE TO!

BY JAY MAXWELL

Smiles and two shining wedding rings accompany the new bride and groom as they enter the hall, ready to greet their family and friends who have come to celebrate their marriage. What is the key to making a reception go smoothly? It could be you. Unless the happy couple has hired someone as a reception director, it becomes your job to coordinate and ensure that the reception goes with as few hitches as possible. In this case, you act not only as DJ but as Master of Ceremonies also. You will be responsible for announcing all events, such as bridal party introductions, cake cutting, toast by the best man, bridal dance and bouquet/garter ceremony.

There are many different ways to arrange the wedding reception events. Nothing is set in stone. Some of the traditional events, such as the "dollar dance," may or may not be included. That's why, even though Music By Request includes a guideline of a "typical" reception in our wedding package, we emphasize that we design the reception to cater to each couple's desires.

It's crucial that, a few weeks prior to each reception, you consult with the bride and groom. By this I mean LISTEN to what the couple wants, offering your advice only when needed. This pre-planning will help ensure that the bride and groom will have the time of their lives.

One thing the couple will undoubtedly tell you is what song

MAXWELL'S ALL-TIME WEDDING DANCE FAVORITES

#	Title	Artist	Year
1	Always	Atlantic Star	87
2	I'll Always Love You	Taylor Dane	88
3	Everything I Do (I Do For You)	Bryan Adams	91
4	Here And Now	Luther Vandross	90
5	When A Man Loves A Woman	M. Bolton/P. Sledge	91/66
6	Always And Forever	Heatwave	78
7	Wedding Song (There Is Love)	Paul Stookey	71
8	I Love You	Climax Blues Band	81
9	Endless Love	L. Richie/D. Ross	81
10	You're The Inspiration	Chicago	85
11	Don't Know Much	L.Ronstadt/A.Neville	89
12	Soul Provider	Michael Bolton	89
13	Just You And I	E. Rabbitt/C. Gayle	82
14	Take My Breath Away	Berlin	86
15	Up Where We Belong	J. Cocker/J. Warnes	82
16	Tonight I Celebrate My Love	P. Bryson/R. Flack	83
17	Groovy Kind Of Love	Phil Collins	88
18	Faithfully	Journey	83
19	Just The Way You Are	Billy Joel	78
20	Truly	Lionel Richie	82
21	Time In A Bottle	Jim Croce	73
22	Forever's As Far As I'll Go	Alabama	91
23	The Eyes Of Love	Melissa Manchester	79
24	Can't Help Falling In Love	Elvis Presley	62
25	You Are So Beautiful	Joe Cocker	75
26	When I'm With You	Sheriff	89
27	Suddenly	Billy Ocean	85
28	The Only One	Lionel Richie	84
29	Wonderful Tonight	Eric Clapton	78
30	Saving Forever For You	Shanice	93
31	That's What Love Is All About	Michael Bolton	88
32	Forever Together	Randy Travis	92
33	My Love	Paul McCartney	73
34	Two Occasions	The Deele	88
35	The Search Is Over	Survivor	85
36	I Just Can't Stop Loving You	Michael Jackson	88
37	We've Only Just Begun	The Carpenters	70
38	Glory Of Love	Peter Cetera	86
39	You Send Me	Sam Cooke	57
40	Three Times A Lady	The Commodores	78

they want played for their first dance. Usually the song chosen has special meaning to the couple. Most of the time the bride and groom will have chosen their song before they consult with you, but it's usually a tune listed in this issue's chart.

The standard DJ introduction to the first dance could be along the following lines: "Ladies and gentlemen, could we please stand and have a nice round of applause as we welcome to the dance floor, for their first dance together as husband and wife, (bride's first name) and (groom's first and last names) as they dance to (song title)." The wording can be changed to accommodate any differences, such as the bride keeping her maiden name.

Sometimes the father of the bride and mother of the groom will cut in during the first dance. Others prefer to have a separate song. If another dance is desired, announce all parties involved and their connection to the couple, as well as the song title. Sometimes a separate dance is held for the bride/groom's father and the groom/bride's mother. The most requested song for this dance is "That's What Friends Are For" (Dionne Warwick and Friends).

We find that many people ask for suggestions regarding the bride/father and groom/mother dances. Many choose the standard "Daddy's Little Girl" for the former, but others prefer songs that seem appropriate for both couples, such as "Unforgettable" (Natalie and Nat King Cole) or "Wind Beneath My Wings" (Bette Midler). "A Song For My Son" by Mikki Viereck is gaining popularity among DJs for the groom/mother dance.

After these dances, you can do a specialty dance ("dollar," "snowball") or simply announce that the bride and groom want everyone to join them on the dance floor to help celebrate. This will break the ice and get people involved in the party.

Speaking of breaking the ice. . .in the next issue of **Mobile Beat**, we will list the all-time ice breakers. Also, let us know if there is a subject or Top 40 list you would like to see in this column.

Jay Maxwell owns and operates three mobile systems for Music By Request, *Charleston, South Carolina's "most requested DJ service." He also teaches mathematics as an adjunct professor at Charleston Southern University.*

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by Mikki Viereck

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1. HIP HOP HOORAY - Naughty By Nature/TOMMY BOY
2. I'M EVERY WOMAN - Whitney Houston / ARISTA
3. ORDINARY WORLD - Duran Duran/CAPITOL
4. GET AWAY - Bobby Brown/MCA
5. BED OF ROSES - Bon Jovi/MERCURY
6. REBIRTH OF SLICK (COOL LIKE DAT) - Digable Planets/ELEKTRA
7. INFORMER - Snow/EASTWEST
8. THAT'S WHAT LOVE CAN DO - Boy Krazy/PLG
9. COMFORTER - Shai/MCA
10. TWO PRINCES - Spin Doctors/EPIC
11. SWEET THING - Mary J Blige/MCA
12. FREAK ME - Silk/ELEKTRA
13. HEAL THE WORLD - Michael Jackson/EPIC
14. PASSIONATE KISSES - Mary-Chapin Carpenter/COLUMBIA
15. HOPE OF DELIVERANCE - Paul McCarney/CAPITOL
16. BAD GIRL - Madonna/WARNER BROS.
17. I SEE YOUR SMILE - Gloria Estefan/EPIC
18. BEAUTIFUL GIRL - INXS/ATLANTIC
19. ANGEL - Jon Secada/ERG
20. STOP THE WORLD - Extreme/A&M

↗ HAT 2 DA BACK - TLC/ARISTA
↗ LITTLE BIRD - Annie Lennnox/ARISTA
↗ I'M SO INTO YOU - SWV/RCA
↗ GANGSTA BITCH - Apache/TOMMY BOY
↗ CAT'S IN THE CRADLE - Ugly Kid Joe/MERCURY

COUNTRY

1. PASSIONATE KISSES - Mary-Chapin Carpenter/COLUMBIA
2. ONCE UPON A LIFETIME - Alabama/RCA
3. HARD WORKIN' MAN - Brooks & Dunn/ARISTA
4. NOBODY WINS - Radney Foster/ARISTA
5. ROCK ME (IN THE CRADLE OF LOVE) - Deborah Allen/WARNER BROS.
6. HEARTLAND - George Strait/MCA
7. IT'S A LITTLE TOO LATE - Tanya Tucker/LIBERTY ALBUM CUT
8. OL' COUNTRY - Mark Chesnutt/MCA
9. SHE'S NOT CRYIN' ANYMORE - Billy Ray Cyrus/MERCURY
10. THE HEART WON'T LIE - Reba McEntire & Vince Gill/MCA

↗ LIKE A RIVER TO THE SEA - Steve Wariner/ARISTA
↗ HONKY TONK WALKIN' - The Kentucky Headhunters/MERCURY

KARAOKE

***Top Requests** according to RAC Entertainment*

1. JOY TO THE WORLD (Three Dog Night version)
2. ALL MY ROWDY FRIENDS
3. CRAZY
4. BUST A MOVE
5. UNCHAINED MELODY
6. WILD THING
7. THE DANCE
8. HIT ME WITH YOUR BEST SHOT
9. SIGNS
10. ROCKY TOP

COMIN'UP COUNTRY

by Country Music
Nightclub Consultant
RON BURT

I have worked in clubs since the mid-1970s and have seen more trends in music than I can count. Right now Country music is going through a major transition, and I feel that the format is walking a very narrow line.

During the past year, I received a good share of criticism from different people in the music industry when I spoke out against the remixing of Country songs for dance clubs. The only remixed Country song I ever had any real success with as a club DJ was "Boot Scootin' Boogie" by Brooks and Dunn. However, I would like to point out that I had the same dance floor response with the LP version.

As a club DJ and consultant, I have found several problems with remixed Country songs. Lyrics are the heart and soul of Country music, the element that attracts people to these tunes. Remixes, therefore, take away from what the artists and song writers are trying to express to their fans.

Customers at our club, "Cowboys," prefer to dance to the song cuts they hear on the radio. The three major Country stations in the Dallas/Fort Worth area, for the most part, have avoided playing remixed songs. Also, time length is an important consideration. In the time it takes to play a six minute remixed dance cut, you can play two regular songs.

In the end, it comes down to dollars and cents! Who is spending the money at your club? Remixed songs are geared to the line dance craze. When your line dancers come off the floor, take notice of what they are drinking. You might be surprised by how much water a line dancer can consume. In the club business, the customers who order the beer and mixed drinks are the ones who keep your paycheck coming each week.

Currently, remixed songs are a new toy for the Country section of the industry. If radio stations start to play them, these songs will stick around. If not, they'll become just another fad in music history.

Line dances to regular songs, however, are another matter. This past year, because of their rising popularity, I have changed my show around so that I play one or two line dances every half hour. In this issue, I have listed some of the popular line dance songs we play at "Cowboys." If you are a Mobile DJ, you might want to check with a Country club DJ in your area to find out what the people dance to.

Finally, many of you called *CDX* after the Feb./Mar. issue of **Mobile Beat** came out with their number. You might want to check into this service, if you haven't already, to bolster your Country library. Paul and his staff do a great job keeping you up on the hits, not to mention the money this compilation service saves you. Their number is 615-321-0800.

Some of you also wanted to know how to contact *Music Row*, an industry publication full of useful information, including album-cuts charts, song and video reviews. Their number is 615-321-3617.

Until the next issue, keep it Country!

LINE DANCE SONGS THAT WORK

Swingin' (John Anderson)
Boot Scootin' Boogie and
Hard Workin' Man (Brooks and Dunn)
Stars On The Water and
Lovin' All Night (Rodney Crowell)
Super Love and **Music** (Exile)
Big Heart (Gibson/Miller Band)
If I Had A Cheatin' Heart (Ricky Lynn Gregg)
Chattahoochee and **Mercury Blues** (Alan Jackson)
Only Daddy That'll Walk The Line and
Dumas Walker (Kentucky Headhunters)
Cadillac Style (Sammy Kershaw)
Cadillac Ranch (Chris LeDoux)
All Is Fair In Love And War and **Earthquake** (Ronnie Milsap)
Boom! It Was Over (Robert Ellis Orral)
Oughta Be A Law (Lee Roy Parnell)
Honky Tonk Blues (Pirates Of The Mississippi)
Bop (Dan Seals)
Rattle The Windows and
Church on Cumberland Road (Shenandoah)
Down Home, Hillbilly Rock and
Western Girls (Marty Stuart)
T-R-O-U-B-L-E (Travis Tritt)
It's A Little Too Late (Tanya Tucker)
Born To Boogie (Hank Williams, Jr.)
Long White Cadillac (Dwight Yoakum)

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REMIX REPORT

BY 'DJ JOE' RAGONA
HIGHLIGHTING THE BEST FROM INDEPENDENT REMIX SERVICES

Believe it or not, I've been busy getting ready for an Advance DJ seminar and my (uh-hem) wedding. Therefore, for this issue, I am handing over the Remix Report *to my studio counterpart, DJ Stevee.*
—DJ Joe

ULTIMIX 46

The most notable song on this issue is *Run To You*. It begins with an easy 32-32 beat intro, and just before the first break, they've added a cool piano mix-down. There are samples at the beginning and during the breakdown of *It's Time To Start Running*, sped up and slowed down. Overall, a very energetic mix that will keep you hoppin'.

An honorable mention goes to Bobby Brown's *Get Away*, which nobody else has done; classic Ultimix. After the first break, they play around with *My Prerogative*, which seems to have the most noticeable change-up. The other R&B song, that could have been on Funkymix, is *Gangsta*. It's got a very solid bassline, and UM samples *Gangsta Bootie* a lot, plus, in the first half, there's neat scratching.

Thing Goin' On is a really good house track with lots of energy, but it can get a little repetitive at times. There are plenty of samples throughout of *Betty Boo Just Doin' The Do*, from her first big hit. Then it dies down a little when her vocals come through.

Next up is another version of *It's Gonna Be A Lovely Day*. Both previous versions are used here. UM starts off using the fast version, and just before the first break, they've overlaid a girl talking, which, as I've been told, is from an MTV commercial for "Twin Peaks." The breakdown from 121 to 98 BPM features a sample of the chorus from Dee-Lite's *What Is Love*. There are some stop edits, and then the *Paid In Full* version is used for the rest of the song. Scratches and guitar samples are also featured just before the endof this approximately 14-minutes tune.

UM's mix of *Get Up* doesn't have the high energy feeling of the Discotech version,and they restructured the distinctive piano chords so it doesn't have the original's punch. *Let's Get Together* is dry during the first half but picks up during the second. If you're going to use it, start after the first break.

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HOT TRACKS 11-6

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HT changes the back beat of the Deep House medley every so often so that it's not constant throughout. This not only makes it more enjoyable to listen to, but, better yet, workable in your club. A true Housers' favorite. The other medley touches strictly on commercial tunes ranging from 98 to 132 BPMs, plus a dose of *Erotica*, which nobody was allowed to remix. . . .

There's only one other mentionable song, which is, of course, *It's Gonna Be A Lovely Day*. This version has some different focal points to it, as compared to the other two previous versions. You'll notice the beginning of *Get Ready For This* from 2 Unlimited's twelve-inch version overlaid a

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few times. The best part is the transition between the fast and slow version; HT keeps the beats going, unlike the other two, but they slow it down in a 32 beat break. Then, near the end of the song, they bring it back up, but this time no beats are used, just vocals. Structured neatly and very workable, this version is not as long as the other two.

I also enjoyed *Good Time*, a track that's got some drive to it. Samples of the original *Good Times* from Chic are interspersed, giving that special added touch. *I Wish The Phone Would Ring* stays at its original speed, while *Crazy Love* is slowed down to 93 BPM, which really destroys an already weak song. In my opinion, strictly filler material.

RAMPAGE

Overall, Rampage seems to be for the daring individual who plays at raves and is allowed to freak his/her crowd out at any time. The ever-so-popular *Speed Racer* (from the Japanese cartoon) is featured on the premiere issue. This mix is different from the previous Power-house remix, since they slowed this incredibly fast song's intro to 133, so you can at least mix in. Then it speeds up to the tune's original 151 BPM range. Samples of David Letterman goin' "Folks, it's a damn cartoon!" make it a fun mix.

LSD/Spacecakes is really a mini-medley intertwined with stop editing and backward spins not found in the originals. Stutter edits and slams into *Hold It Down* from 2 Bad Mice are included. *Kiss The Maniac* overlays a bit of the German import *Maniac*, and Rampage uses a bit of *Kiss The Girl* from "The Little Mermaid." *Out Of Space* and *Ruff In The Jungle Bizness* create another mini-medley, beginning with the former and blending the two passion-ately together. (Did I just write "passion-ately"?)

On behalf of the "vacationing" DJ Joe, this is DJ Stevee, over and out. And remember, Keep Spinnin' Loud!

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1. I'M GONNA GET YOU - Bizzare Inc./COLUMBIA - VARIOUS BPM
2. I GOT MY EDUCATION - Uncanny Alliance/A&M - VARIOUS BPM
3. DEEPER AND DEEPER - Madonna/MAVERICK - 122 BPM
4. SUPERMODEL - Rupaul/TOMMY BOY - 121 BPM
5. IF YOU WANT MY LOVE - Cover Girls/EPIC/SONY - 126 BPM
6. I WISH THE PHONE WOULD RING - Expose/ARISTA/BMG - 95 BPM
7. GET AWAY - Bobby Brown/MCA - 112 BPM
8. GONNA GET BACK TO YOU - M.A.W. & Co/ESQUIRE - 124 BPM
9. I BELIEVE - The Reese Project/GIANT - 124 BPM
10. JOY - Sounds of Blackness/A&M - 118 BPM
11. MR. WENDAL - Arrested Development/CAPITOL - VARIOUS BPM
12. 7 - Prince/PAISLEY PARK - 101 BPM
13. WHO NEEDS LOVE LIKE THAT -Erasure/SIRE - 120 BPM
14. I'M EVERY WOMAN - Whitney Houston/ARISTA - VARIOUS BPM
15. IT'S MY LIFE - Dr. Alban/BMG - 129 BPM
16. GANGSTA -Bell Biv Devoe/MCA - 112 BPM
17. GIVE IT TO YOU - Martha Wash/RCA - VARIOUS BPM
18. DO IT FOR LOVE - Ann Consuele/BIGBEAT - 124 BPM
19. REMINISCE - Mary J. Blige/MCA - 92 BPM
20. FEEL LIKE SINGIN' - Sandy B./MERCURY -122 BPM
21. SUNSHINE AND LOVE - Happy Mondays/ELEKTRA - VARIOUS BPM
22. WHO'S THE MAN - Heavy D/MCA - 99 BPM
23. BRUTAL - 8-E Altern 8/VIRGIN - VARIOUS BPM
24. NO ORDINARY LOVE - Sade/EPIC - 82 BPM
25. TEMPLE OF DREAMS - Messiah/DEF AMERICAN - 130 BPM
26. DITTY - Paperboy/NEXT PLATEAU - 99 BPM
27. PHOTOGRAPH OF MARY - Trey Lorenze/EPIC - VARIOUS BPM
28. LOVE MAKES NO SENSE - Alexander O'Neal/TABU - 103 BPM
29. REBIRTH OF SLICK - Digable Planets/PENDULUM - 98 BPM
30. MUSCLE GRIP - Shabba Ranks/SONY - 71 BPM
31. HOW DOES IT FEEL - Electroset/FFRR - 137 BPM
32. GIVE IT UP, TURN IT LOOSE - En Vogue/EASTWEST - 94 BPM
33. KNOCK N' BOOTS - Wreckx-N-Effect/MCA - 104 BPM
34. THING GOIN' ON - Betty Boo/SIRE - 100 BPM
35. LET ME SEE YOUR UNDERWEAR - Club 69/FFRR -121 BPM
36. IT'S A SHAME - Kriss Kross/SONY - 98 BPM
37. TAP THE BOTTLE - Young Black Teenagers/MCA - 104 BPM
38. LOVE YOU MORE - Sunscreen/COLUMBIA - 125 BPM
39. LOVE SEE NO COLOUR - The Farm/SIRE - VARIOUS BPM
40. POT OF GOLD - Chestnut/NEXT PLATEAU - 130 BPM
41. GET UP - AB Logic/INTERSCOPE - 130 BPM
42. GONNA HAVE A GOOD TIME - Marky Mark/INTERSCOPE - 132 BPM
43. GO SPEED GO - Alpha Team/STRICTLY HYPE - 150 BPM
44. LOVE ME THE RIGHT WAY - Rapination & K. Mazelle/LOGIC - 120 BPM
45. INFORMER - Snow/EASTWEST - 99 BPM

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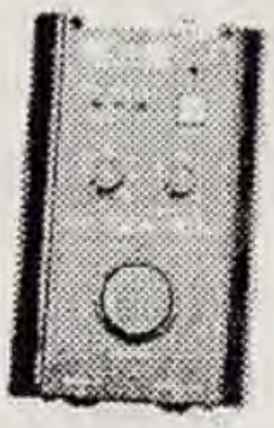

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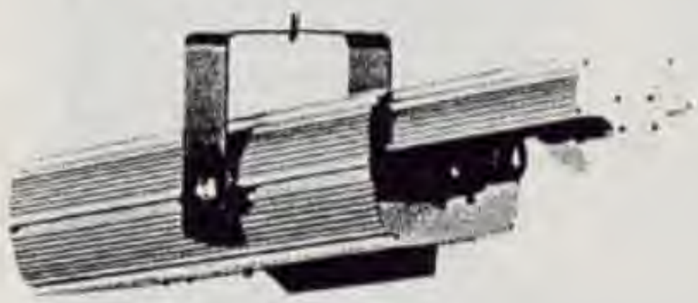

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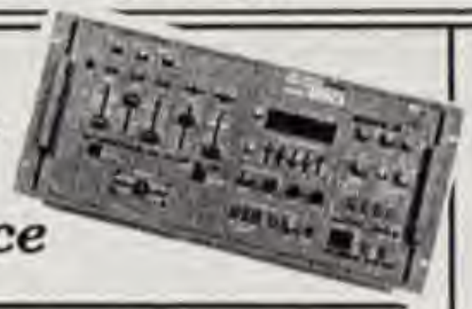

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Since its introduction a decade ago, the compact disc has become the established consumer format for marketing recorded music, offering advantages in portability and fidelity over vinyl. The problem for many DJs, however, has been the expense of replacing their vinyl collections with CD. While a popular solution has been for them to carry a single turntable or cassette deck to fill the gaps, the ability to record their own CDs would make for a better world.

Compact disc recorders were introduced over two years ago, but were expensive and rather user-unfriendly. While the operation of the new generation of recorders has been greatly simplified, the price has leveled off at a mark that may make purchasing one impractical for many DJs. Also, using a CD recorder to copy existing material from tape or vinyl obviously raises questions regarding violation of copyright (see sidebar). With the average price of a CD recorder topping $8000, and recordable CDs selling for between $35 and $50, it remains more practical and economical to purchase pre-recorded CDs than to make them yourself.

Still, many DJs are interested in knowing more about the technology.

To get some actual hands-on experience in recording CDs, we contacted Carver Corporation in Lynnwood, Washington, and arranged to use their PDR-10 Compact Disc Recorder for this report. The PDR-10 is strictly a professional unit, intended for use in broadcasting, recording studios and A/V post production facilities.

The front panel of the PDR-10 is, to say the least, intimidating, until you learn that of the over 30 buttons and knobs, you'll probably use less than ten. The back panel is also a bit scary at first glance, but unless you are using the unit in a sophisticated studio setting, you can ignore the majority of plugs and connectors. (For our review of the unit, we never strayed outside the connectors within the box marked "ANALOG UNBALANCED.")

The PDR-10 is designed to work with virtually all digital, analog and optical sources. To record from tape to CD, you need only patch from the mixer to the unit's standard RCA-type unbalanced inputs. The unbalanced output is connected direct to an amp

and speakers to monitor the recorded results.

Loading a CD is done in the same fashion as most typical players; position it on the drawer and press "close." The detailed fluorescent display shows "Reading," indicating that the unit is determining what, if any, material is on the disc and how much record time remains.

Unlike cassette tapes, recordable CDs cannot be erased and re-recorded. It's imperative that you plan out carefully in advance what you want on each CD. (It is also suggested that you not try to record direct from turntable to CD. Working off a tape copy allows far greater control.) Knowing that accidentally putting the unit into record mode would cause an irreversible loss of disc space is at first a bit disconcerting. Fortunately, the designers of the PDR-10 anticipated this. As soon as the red "REC" button is pressed, the white "PLAY' button starts to flash, letting you know the unit is in record/standby mode.

While in this state, you can set the levels and adjust balance between left and right channels. When satisfied with the recording level, just re-cue the source and record your first track on the CD by pressing "PLAY" and starting the source. The owner's manual specifies allowing from 1/4 to 1/2 of a second between the time you begin recording and start the source. This is not a critical consideration with cassettes, as it's difficult to cue them that tight.

At the end of each track, push "MUTE." This button not only cuts the signal for a clean end, it also sets up the next track to be recorded. If you want to complete the recording at a later time, press "STOP" and remove the CD. If you want to listen to what has already been recorded, press "PLAY" and select tracks using the smaller buttons labeled "PREV" and "NEXT."

Each recordable CD allows for about 63 minutes of programming. You can come very close to this maximum by setting the display to count down the remaining time available. When a CD is "full," a simple finalization process converts it to Red Book Standard, which makes it playable on a standard CD player. In the event of a miscue or other problem where unwanted information accidentally makes it onto the CD, you have the option of, for practical purposes, deleting this information from the final product. Prior to finalizing the CD, refer to the procedure for skipping tracks or passages.

During our time with the Carver PDR-10, the unit worked flawlessly. The controls and display are laid out to reduce the possibility of operator error. All buttons are easily accessible, with the exception of the "REC" button, which is protected from accidental activation by the oversized record level knob.

The list price of the Carver PDR-10 Compact Disc recorder is $8500. For more information, contact Carver Corporation, P.O. Box 1237, Lynnwood, WA 98046-1237.

BEFORE YOU TRANSFER YOUR VINYL TO ANOTHER MEDIUM, THERE'S SOMETHING YOU SHOULD KNOW. . . .

Copyright (of course) 1993, Sheldon P. Starke

Recording your old vinyl records onto tape/CD, or simply sampling various tunes to create your own track, may seem innocent, but, without proper copyright procedure, it is criminally and civilly illegal.

By law, these procedures are taking someone else's property and using it as part of your property. You cannot take any part of someone's copyrighted song and not pay for it. This is known as infringement. To avoid this, you must clear your copying/sampling through the proper channels.

A song/lyric copyright is generally held by the songwriter, referred to as the "author." The Constitution of the United States gives Congress the right to enact laws that give authors and composers a kind of monopoly on their creativity for a certain period of time. After the author has allowed the song to be published for the first time, however, anyone may record the song, provided they pay a fee or "royalty." The royalty is set by law.

So how does someone get to record a song, or any part of a song, after it has been initially published? There are two kinds of copyright that you are dealing with in this situation; the right to place the sound on a record, tape or CD ("mechanincal") and the right to use a specific rendition of a song (SR clearance), which is sold by the record company. A first step is to get permission from the publisher. The publisher's rate for the license is usually cheaper than the rate for the mechanical license. That's because the publisher is basically acting as a wholesaler for the author's creative merchandise.

(Years ago, a guy by the name of Harry Fox saw a hole in the market to obtain and grant mechanical licenses. He offered to do the necessary paperwork on behalf of authors and publishers for a small fee, which came out of the royalties. Some authors and publishers still insist on issuing the mechanical license themselves, but they are few. Dealing with a place like the Harry Fox Agency is easier because that's all they do.)

Another way to begin is to provide the publisher with a "notice of intention," which lets him/her know that you are seeking a mechanical license for a particular song, and then apply directly to the U.S. Copyright office.

Is it then legal, after obtaining the mechanical license, for you to simply record? No! Remember, when you copy/sample from an album (song) that has already been recorded, you must not only obtain the mechanical license, you must also get permission from the record company that owns the master sound recording, meaning SR clearances.

Remixing involves the same copyright problems. You cannot remix for sale or giveaway (promotional copies) unless you obtain both the mechanical and SR copyrights. It's easier getting clearances for one song than for several pieces, such as would be used in hip-hop or rap sampling.

As a DJ, clearances and rates may be easier for you to obtain, because you're "in the biz," after all. There are companies that deal in clearances, but sometimes an entertainment attorney handles that. It is best to have the licenses reviewed by an experienced entertainment attorney. You may have a license, but it may not be broad enough for your purposes.

Don't assume anything! The Golden Rule in sampling/copying is to get legal permission from all parties involved. If you don't pay now, you'll definitely pay later. . .BIG TIME!

Sheldon P. Starke is an Entertainment, Arts and Sports Law attorney based in Cleveland Ohio.

ON THE ROAD WITH
SONY'S NEW MINI-DISC

BY JERRY PELLETIER

The long awaited and much talked about Mini Disc (MD) is finally here. Sony has released the MZ-1 and MZ-2P Mini Disc players, which give Mobile Operators the capability and flexibility to record or playback analog and digital with one format! Imagine, everything you could do with a cassette deck, plus the direct access and sound quality of CDs.

How did the Mini Disc get so small? The new technology called Adaptive TRansform Acoustic Coding (ATRAC) uses digital audio compression to store more sound in less space, including those frequencies that are suitable to the human ear. The pre-mastered MDs, which are played on the MZ-2P, are recorded and played back like CDs in that a laser beam reflects the information off the MD back to the lens in the recorder. The recorder then decodes the signals and plays them back as music.

Recordable MDs, for use with the MZ-1, utilize a magneto-optical technology that involves de-magnetizing and re-magnetizing the MD to record or re-record. Sony has made recording easy on the MZ-1 with an Automatic Gain Control (AGC) switch, which automatically sets the record levels from incoming sources. The drawback in using the AGC is that it incorporates a compression system to compensate for signal peaks, thus reducing the dynamic range of the original recording.

The benefits of MDs, as well as the compatible technologies, are numerous. The compact size is beneficial for Mobile Operators; up to 350 of the 2.5 x 2.5 inch discs can fit into a two-space rack mounted drawer unit! Still, the sound does not suffer because of the shrinkage. With a frequency response of 20 to 20,000 Hz + 1db, there is no loss in audio quality from that of a standard CD.

Skipping is virtually non-existent, thanks to the new Three Second Buffer Technology that enables the units to store three seconds of information. Should the optical pickup be jarred out of position, the correct audio data plays from the buffer memory. Then, within 13 milliseconds, the optical pickup has the ability to identify the disruption and resume reading from the correct point.

The MZ-1offers recordability from both analog and fiber optic digital sources, plus complete editing and electronic labeling for self-recorded discs. This unit also comes equipped with direct access for both pre-recorded and self-recorded discs, and the MZ-2P has a -10/+10 track advance, as well as -1/+1.

MDs allow the operator to program up to 21 tracks to play in any order and come encased in a plastic cartridge, so even the most careless DJ can't scratch them. Both the recording and playback units come with a removable and rechargeable Lithium battery, as well as an AC power chord and adapter. Other features include a shoulder-strapped carrying case, stereo headphones and line output cable. The MZ-1 also comes with line input cable and stereo mic input for live recordings and interviews. Sony includes a sample pre-recorded disc, containing the work of some of their most popular artists, with each unit, and the MZ-1 also comes with a blank disc.

Unfortunately, as with any new product, there are some drawbacks too. Some people might be wary because this technology has no proven track record. Availability is another huge factor. Both the MZ-1 and MZ-2P, as well as pre-recorded and blank discs, are difficult to find. (A great source is the Sony boutique in Chicago, 312-943-3334.) Also, the price ($699.00 for the MZ-1, $499.00 the MZ-2P) is currently high, although this should change with time once the discs are accepted by the general public and more companies develop their own units. (As of press time, AWIA has also released their MD player.)

Regarding the units themselves, the countdown clock displays only total elapsed time on a disc, which makes it difficult to figure out how much time remains for each track. Precise cueing is difficult, although it can be done with a little practice. Neither unit includes the fiber optic cable needed for digital recording/playback. There is no variable speed control, which means the operator has to fake the beat mixing, and labeling the recordable MDs is very tough because of their size. I would recommend having a computer print-out sheet instead, possibly two for cross referencing.

Although I have used this system, and the benefits of reduced weight and size are of great importance, these units were not designed with the Mobile Entertainer in mind. Compared to the current line of CD players that have many features to make our lives easier, the Mini Disc players, while new, are functionally Mobile DJ dinosaurs. However, the lure of recordability will be too much for many to resist. Just think. . .you could put your entire Beatles collection — the songs you actually use — on one MD and not have to take the entire White collection just for "Birthday"!

Jerry Pelletier runs Jerry Pelletier & Associates, *a Mobile DJ consulting service based in Springfield, IL.*

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THE WONDERS OF WIRELESS

BY ROBERT BELL

The advantages presented to the Mobile Entertainer by wireless microphone systems are both obvious and plentiful. Wireless mics allow a DJ or karaoke performer to roam about freely, instead of being stuck behind a stationary mic or limited to the length of a cable. They provide the luxury of mingling with the crowd, making contests and games much easier.

Wireless is wonderful, but keep in mind that wireless technology is trickier than "plug in and go." Using a wireless system without following some basic guidelines can result in embarrassing problems that limit the usefulness of the equipment. Even worse, you could end up with a system unsuited to your way of working, thereby wasting your money.

The most essential part of making wireless successful is using a system equipped with a relatively clean frequency. This can be particularly challenging in major metropolitan areas, where a lot of RF equipment is utilized in a relatively small, concentrated area.

Two wireless systems cannot operate on the same frequency in the same locale without major problems. Obviously, then, you don't want to purchase two systems with identical frequencies. It is just as important to avoid using a frequency already in use at a particular venue. Phoning ahead to check frequencies could save a lot of headaches come show time.

VHF wireless systems, available for non-broadcasters, operate in the 169-172 MHz band. Since thousands of systems operating in this small band are sold in the U.S. each year, a more selective, higher-end system greatly decreases your odds of having interference problems.

Another thing to keep in mind is that certain combinations of frequencies are not compatible. This phenomenon, known as "intermod," occurs when the mixing of two frequencies causes the appearance of a third frequency inside a wireless receiver. If this third frequency happens to be near the assigned frequency of the receiver, it will detect this signal and generate output.

Your wireless dealer should be able to offer assistance in frequency selection and coordination, but, if not, call the manufacturers. They know the most about their systems, and they should be equipped with a computer program that allows them to provide guidance in selecting the best frequency for your specific area.

While the single most important factor in eliminating interference is proper frequency selection, other considerations can impact wireless performance. The best way to protect against interference is to use a system that incorporates diversity, which means the system's receiver unit actually houses two separate receivers. The receiver getting the best signal is automatically chosen.

Don't mount or place your wireless transmitter close to digital devices. Digital equipment can produce a lot of RF "trash" that, in turn, produces interference. Metal also doesn't mix with wireless. Metal support beams are infamous for their ability to wreak havoc on wireless performance. Even something as seemingly innocuous as a sequined dress (or any type of metallic fabric) may present a problem. Neon and fluorescent lights are often sources of electrical interference.

Drop-outs, or temporary losses of signal, can usually be attributed to a few simple factors. Proper antenna placement is key. While receiver-mounted antennae should be sufficient, it isn't a bad idea to have a dipole unit that you can suspend from a ceiling or other high point, if necessary. Placing an antenna at a higher level can also help increase range. Performing a walk-test of the venue before a show will give you a clear picture of potential drop-out or "dead" spots, so you can make equipment adjustments accordingly. Walk your live transmitter through the venue, noting system performance as well as room characteristics that could cause problems. Also, remember that wireless generally doesn't work as well in a room packed with people, whose bodies absorb some of the RF, as in an empty venue.

Make sure that the gain adjustments on your receiver and transmitter still match up correctly before every use. These can change with age, especially on low-end systems. And always, **always** use a fresh 9-volt battery in your transmitter for every show. Keep spare batteries on hand as well, just in case.

So which system is right for you? It's largely a matter of price versus performance. While it's usually true that a more expensive system will provide better reliability and sound quality, there can be exceptions. If the applications aren't overly demanding, a lower-end, lower-priced system may be the ticket.

Before making any decisions, thoroughly investigate all your options. Try to look beyond price and consider factors such as the manufacturer's reputation. Make sure the manufacturer will provide direct support if needed. Get recommendations from colleagues, and thoroughly test several systems to find the one that best suits your needs. Like all your gear, a wireless system is a serious investment that should enhance your business, not detract from it.

Robert Bell is Marketing Manager for Vega. To receive a free copy of their 20-pg. guide concerning all aspects of wireless technology, contact Vega at 9900 Baldwin Place, El Monte, CA 91731, 800-877-1771. To receive a copy of "Selecting A Wireless" by John Nady, send a #10 SASE to Joe Territo, Nady Systems, Inc. 6701 Bay Street, Emeryville, CA 94608.

THE WIRELESS SHOPPER

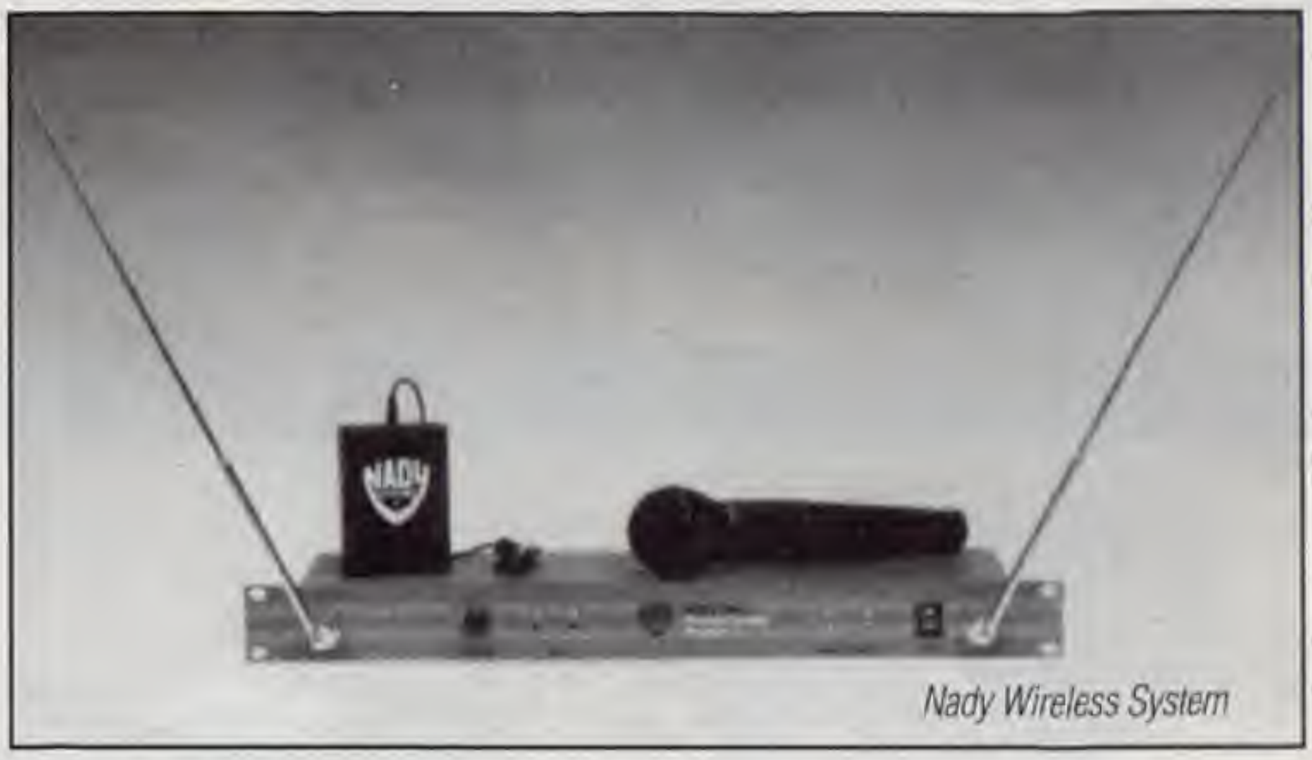
BY MIKE STARNES

Anyone involved in the competitive DJ market on a professional level can tell you one thing for certain: to become a marketable commodity, you need to utilize any and all tricks that can make you more efficient and unique. One device that can help to this end is a wireless microphone. For example, have you ever tried to lead a dance contest or teach the "Electric Slide" down in the crowd? A corded mic just won't do. And how about the Karaoke Elvis who feels the need to sing at each individual table, one by one?

Wireless mics have definitely found a place in the Mobile Entertainment industry. If you're in the market for one of these units, here's some information essential to making the best choice.

THE WIRELESS WORLD

Wireless systems can be divided into two basic groups: diversity and single antenna. The diversity systems will usually offer less chance of dropouts, although a single antenna unit may be all you need if the distances from your transmitter to the receiver are minimal. In areas of dense population, high band or VHF frequencies, like 169-210 MHz, are best. Traveling frequencies, such as169-171+ MHz, are also handy if your territory is broader. The frequencies correspond to existing T.V. channels, so it is critical that some research is done prior to purchasing your wireless. If you don't trust your favorite salesman (perish the thought!), a trip to the library to scan some F.C.C. charts could help.



Nady Wireless System

Prior to the purchase of a wireless system, pre-determine what you can spend, then get an education:
1) Talk to your dealer about wireless.
2) Ask other DJs what they use and why.
3) Research T.V. channels in your primary area of usage.
4) Check the length of the warranties.
5) Is the dealer authorized to make repairs on warranty?
5) Opt for true diversity, if possible.
6) Invest in a hard-shell, foam-lined case for your mic.
7) Consider head-worn wireless.
(50,000 Madonna Wannabees can't be wrong!)

The chart on page 36 shows a cross-section of hand-held wireless systems that sell for approximately $1000 or less. While this may sound like millions to those of you who have mixers that cost half as much, let me stress that Nady, Samson, Telex, Gemini, Shure, Audio Technica and several others offer systems priced well below this amount. The difference in prices can be due to the addition of balanced outputs, rack mounts, R.F. or V.U. meters, carrying case, diversity antennas or even a three-year warranty (as is the case with Telex).

PERSONAL EXPERIENCE

I have had occasion to try many wireless systems and have found them all well worth looking into. My own personal favorites are as follows: Shure's L and EC Series, Nady's 201, Samson's Concert Series, the latest entries from Audio Technica and, my all-time favorite, the FMR 70TD/58 from Telex (love that three-year warranty!). Regardless of preference, recent strides in the field of R.F. technology have lowered prices, increased performance specs and made the decision to purchase a wireless mic more a matter of personal choice than a judgment of quality.

Gemini HV 180 Wireless System

The double life of Mike Starnes: Operations Manager of Crossroads Audio in Dallas, TX by day, Owner & Operator of Arlington disc jockey service Starcon—servicing clients like the Dallas Cowboys Texas Stadium Club and the Hard Rock Cafe—by night.

NOW THE WORLD'S BEST WIRELESS MIC IS AVAILABLE...

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Nady wireless mics are by far the first choice of the world's top touring entertainers. Now you can get the same quality sound, wireless range and road reliability—in a compact, mobile system.

The new Nady 161 VHF operates on VHF high band frequencies for interference free performance—more than 200 feet in adverse conditions and up to. And with Nady's 120 dB dynamic range, you get the best sound possible. No other wireless mic can match it.

The Nady 161 comes with a handheld or lavalier wireless mic. It operates on batteries or AC, and connects to your system instantly.

For more information, contact:

NADY SYSTEMS, INC.
6701 Bay St.
Emeryville,
CA 94608
510/652-2411

Brand/Model	MSRP	Output	Diversity	Rack Mt.	Comments
ARK					
WRT-801	299.00	1/4	No	Yes	One antenna, one channel
WRT-801A	349.00	1/4	No	Yes	Dual antenna, one channel
WRT-901	499.00	1/4-XLR	Yes	Yes	Pro dual ant., 1 chan., true div.
WRT-828	599.00	1/4	No	Yes	Dual antenna, two channels
WRT-902	699.00	1/4-XLR	Yes	Yes	Pro dual ant.,2 chan.,true div.
AZDEN					
WHX-PRO	275.00	1/8-1/4	No	No	Bargain VHF system
203 HT	550.00	1/4	No	No	Complete 2 chan. system
503 NT	499.00	1/4	Yes	No	Low cost true diversity
AUDIO TECHNICA					
ATW1032	775.00	1/4-XLR	Yes	Yes	Great audio
ELECTRO-VOICE					
MR2000A	832.00	XLR	Yes	Yes	Vega quality, E.V. price
GEMINI					
VH180	345.00	1/4	No	No	Good price with case
MAGTONE CHIAYO					
R 305 A	450.00	1/4	No	No	Pilotone Control A.T. Element
R229	690.00	1/4	No	Yes	Pilotone Control A.T. Element
NADY					
201HT-10	499.95	1/4	Yes	No	Great RF
201HT/58	609.95	1/4	Yes	No	Shure SM 58 element
201HT-10 NDYM	639.95	1/4	Yes	No	E.V. NDYM 257 mic
101HT-10	379.95	1/4	No	No	Bargain
101HT-10/58	509.95	1/4	No	No	Great DJ mic
101HT-10/10	534.95	1/4	No	No	Good sound
RW1HT-10	629.95	1/4-XLR	Yes	Yes	Excellent RF
RW1HT-10/58	739.95	1/4-XLR	Yes	Yes	RF+mic
RW1HT-10/NDYM	769.95	1/4-XLR	Yes	Yes	Great mic
NADY UHF					
RW3-HT-50	1099.95	1/4-XLR	Yes	Yes	No RF problems
650HT-10	699.95	1/4-XLR	Yes	Yes	Sturdy
60HT-10/58	889.95	1/4-XLR	Yes	Yes	Shure SM58 mic
PEAVEY	**Product in transition - TBA**				
SAMPSON					
STAGE 22 SERIES					
SH-2/PR4	505.95	1/4	Yes	No	A.T. element
SH-2/58	575.95	1/4	Yes	No	SM58 Shure element
SH-2/BK-1	580.95	1/4	Yes	No	EV BK-1 condenser
SH-2/757E.V. N/D	600.95	1/4	Yes	No	EV 757 N-DYM element
SH-2/857AE.V.N/D	680.95	1/4	Yes	No	EV 857A N-DYM element
SH-2/85	780.95	1/4	Yes	No	Shure SM85 element
SH-2/87	780.95	1/4	Yes	No	Shure SM87 condenser
VLP SERIES					
VH-1	284.95	1/4	No	No	13 frequencies available
CONCERT II					
HT-3/PR4	669.95	XLR	Yes	Yes	A.T. mic element
HT-3/58	769.95	XLR	Yes	Yes	Shure SM58 element
HT-3/BK1 E.V.	789.95	XLR	Yes	Yes	E.V. BK-1 element
HT-3/757 E.V.	809.95	XLR	Yes	Yes	E.V. 757 element
HT-3/857 E.V.	869.95	XLR	Yes	Yes	E.V. 857 element
HT-3/85	969.95	XLR	Yes	Yes	Shure SM85 condenser
HT-3/87	969.95	XLR	Yes	Yes	Shure SM87 condenser
SHURE					
LS24/58	690.00	XLR	Yes	Yes	Good choice/strong
LS24/87	750.00	XLR	Yes	Yes	Excellent value
LS24/BETA58	770.00	XLR	Yes	Yes	Tight pattern
LS24/BETA87	815.00	XLR	Yes	Yes	RF+excellent microphone
ECD24/58	925.00	XLR	Yes	Yes	State of the art
ECD24/87	985.00	XLR	Yes	Yes	Smooth and steady
ECD24/BETA58	1005.00	XLR	Yes	Yes	Performed flawlessly
ECD24/BETA87	1050.00	XLR	Yes	Yes	Good value
Vocal Artist T.V.	415.00	1/4	No	No	Cost effective
TELEX					
R10H/10-10	490.00	1/4	Yes	No	Excellent sound
FMR70/HT 100	688.00	XLR	Yes	No	Great RF
FMR100/HT 100	920.00	XLR	Yes	No	Bulletproof
TOA					
770S	884.00		No	No	Long-life battery
780S	498.00	1/4	No	No	Commercial

DJL1200

Street smart.

Gem Sound's new DJL1200 and DJL1100 turntables have all the street smarts you need to spin like a pro. For fast, smooth takeoffs, the DJL1200's features a high-torque direct-drive motor and sleek low-profile platter. A servo-controlled mechanical braking system lets you bring the table to an immediate stop with the push of a button.

For precision beat mixing, the DJL1200 features a sliding pitch control for varying speed ±8 percent. It also comes with a remote start feature for use with Gem Sound's "Club Series" mixers. Add a pop-up cueing light, supplied phono cartridge, shock-isolating feet, removable phono cables, dust cover, and $299.99 suggested sticker price, and you have one of the best turntable buys on the market today.

For more budget-conscious shoppers who want all the features of the DJL1200 in a belt-drive version, Gem Sound offers the DJL1100 with a suggested retail price of just $197.99. So, whether you select the direct-drive DJL1200 or belt-drive DJL1100, you can be sure you're getting a professional quality table that will stand up to the punishing demands of continuous club use.

DJL1100

Before you drop big bucks on one of those other DJ turntables, check out Gem Sound's new DJL1200 and DJL1100 at a dealer near you. To spend more money for less quality just ain't street smart.

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inside

"the radio"

One thing that **Mobile Beat's** *Pro-Files* have demonstrated over the years is that the Mobile Disc Jockey business is growing stronger by the day, and its owners/operators are becoming more resourceful by the minute.

Take Eddie Stoulig, owner of Sound Traxx Production in Ponchatoula, Louisiana, a small college town located about 40 miles north of New Orleans. Eddie has created a unique addition to his conventional Mobile DJ business that literally sells itself: "The Radio."

Eddie's love of music first led him to running a booking agency for bands. He formed Sound Traxx Productions around 1980, initially a conventional DJ business working an assortment of weddings, birthday/anniversary parties and school dances. Word of mouth was his best form of advertising, supplemented by an occasional brochure mailing.

In 1990, Eddie had a stroke of marketing genius. With the help of his uncle, he began construction on a 5000-pound trailored "radio," containing a complete sound system.

"The Radio" is an imposing structure measuring 16 feet long, 10 feet high and 7 feet wide. It consists of a galvanized roof and 1/2-inch plywood walls, painted with industrial enamel paint, built on a car trailer frame purchased new. The lettering, knobs and other graphics are painted on as well. Each side has what appears to be a cassette door, which is actually a sliding, tinted glass window. Heavily insulated, the unit even sports its own air conditioner.

Designed so that sound comes from both sides, "The Radio's" speaker circles are five inches in diameter and use trampoline netting for the "grill covers." Eddie claims that the mesh is so tight, it keeps the rain out but stills allows for clear, clean sound. Utilizing four Peavey SP-4 speakers (two per side) and two Peavey CS-1000 amplifiers, this thing cranks out some serious decibles. Also on board are two 600XL AB International back-up amplifiers.

Eddie figures he can create enough sound to cover over a five-acre area. A stockpile of about 400 CDs and 600 cassettes creates a variety of play that many a Top 40 radio station would envy. "I don't use records at all any more," he says. "Actually I'm at the point where I don't even use the cassettes much."

After joining the National Street Rod Association and bringing "The

BY MIKE ERB

PROFiles

FORMER BROKER TAKES STOCK IN HIMSELF

Radio" to an event, Eddie found that it creates quite a stir. As the word has gotten around, he finds that referrals alone keep him booked. In fact, over half of Sound Traxx's business is brought in from "The Radio" alone. A local radio station has even approached him about leasing the contraption for special events.

People say he's crazy, but Eddie doesn't charge much for his service. "The Radio" goes for $300 a day, which includes the games and prizes that he uses for giveaways.

Still, the low rate insures that Eddie is fully booked. "Last year I did about 110 picnics and car shows," he says. "I've done things like Crawfish Balls, street dances and other corporate events. I'll go anywhere. To tell you the truth. . . if it weren't for my wife, I probably would do it for free. That's how much I love doing what I do."

What's next for Eddie? "Actually, I had an idea to build a huge walkman-type CD player. I was going to put a dome on it, like a spaceship, so I could sit in the middle, but my uncle told me to get out of here."

"I also know a guy who has a real coffin for sale. I'm thinking about getting a hearse and setting it up so that I can pull up and pull the coffin out of the back, have the lid raise up and have the mixer and stuff in the coffin."

If Eddie keeps drinking Mississippi river water and eating crawfish, who knows what he'll come up with. All that's for sure is he'll love doing it, and people will continue to love being entertained by "The Radio."

Spectrum Sound's founder and president, 27-year-old Preston MacIntyre, graduated from college with a degree in economics and a firm background in business practices. He worked as a stockbroker in Atlanta for two years before deciding to pursue what he had been doing part-time since his college days; being a Mobile Disc Jockey.

Preston MacIntyre

"I DJed all the way through college on my own with one rig," he remembers. "I got into it because we were never happy with the DJs that we hired for the parties we had in our dorm. I could never get away from DJing, even while I was working as a stockbroker."

Money made from his full-time job enabled Preston to purchase his second system and concentrate on DJing. In the nine years since its inception, Spectrum Sound has grown from Preston's one-man show to a 10-system operation. "My big break happened when I got involved with radio," he says. "Some of the radio stations in Atlanta had the need to rent a sound system with a roadie but used their own DJ. What started happening was that some of our DJ/roadie personnel could outperform some of the radio DJs. That's what really got us rolling."

In 1992, Spectrum Sound produced nearly 560 shows, in spite of a sluggish economy. His revenues have increased 30-40% a year.

In addition to sound, Preston has always had an interest in lighting. As a result, his company has amassed an impressive amount of lighting effects, utilizing a 60-foot truss system and a great deal of par cans, pinspots, sound scanners and fog machines. "For video we use S-VHS VCR's, a Harmon model 8 Projector and up to a 25 foot rear projector screen. We also use S-VHS Panasonic cameras for live on-screen action," he says.

"We have a tremendous investment in the video equipment, and we are still trying to prove to ourselves that we can make money with it. At the same time, few companies can offer video like we can, so that gives us an edge."

Having an edge is important. Fierce competition in the Atlanta market has driven the fee for a four-hour wedding down to around $300. To maintain a share of the market, Preston stresses the quality of his company's equipment and

PRO Files

DJs . "My philosophy is to never skimp on the quality of anything," he says.

"There are a lot of medium sized companies with little or no overhead who don't think twice about charging under $300 for a gig. But we are one of the only DJ companies who maintain an office, and this gives us more credibility."

To find new clients, Preston makes use of his knowledge of telemarketing, gleaned from his years as a stockbroker. "We get our wedding leads from a company that supplies names and phone numbers of prospective brides," he says. "For corporate events we simply cold call." Regarding corporate accounts, Preston points out that contacting the appropriate person is key to making a successful cold call. "It depends on the size of the company. In a small company, the office manager is usually the person to contact. In medium companies, there might be a Human Resources department, and if it is a large company, the public relations department oftentimes will handle these types of events."

Other than the yellow pages, Spectrum Sound does very little print advertising. "Half our business is from referrals at this point. We are also represented by East Coast Entertainment."

Preston has plans to continue expanding by pushing the large video systems. "But we do need to figure out a way to keep the capital costs down and to also make it something that more people expect or want," he admits. Although he finds that Karaoke has been slow to take off in Atlanta, he feels that offering it in a package deal, and limiting the amount of Karaoke time relative to DJ time, will enhance its image and create more bookings.

With Preston's attention to the bottom line, and his philosophy of providing the best service and equipment available, it looks as though his plans for further growth will be realized.

DJ'S WORST NIGHTMARE IS HIS OWN WEDDING

SUBMITTED BY RICK TRACEWELL
OWNER OF BONK! MUSIC ,
SCOTTS VALLEY, CA

My horror story happened when I wasn't actually working. I own a three-man DJ company, and this past August 22nd we were hired to play a very important wedding — mine.

August 22 was a very busy day for us. All of my best DJs were working, and I had to be a groom, so I asked my sound guy if he would do my reception. He often fills in as a DJ, and I was going to let him use my system and library, so I felt very comfortable.

A week before my wedding I had a problem with my Numark double CD player.* I got a call a few days before my wedding telling me that the CD player was repaired, so I wheeled my system in and re-installed the player at the store. Sure enough, it worked.

Now we get to the wedding. My wife and I were married and had our reception at a golf course on the beach. My DJ and I arrived 30 minutes before the outdoor ceremony, and as we were setting up, I realized there were no outlets! (I had asked several times if there was an outlet, and the answer was "yes.")

I grabbed the banquet manager and asked her for an extension cord. Her response was, "We aren't in the business of lending out extension cords," and she walked away. I had to gather up every ounce of strength I had to keep from lunging at her.

I ended up knocking on the door of a house right on the golf course and offering to buy the owner a drink if he let me plug into his house for the ceremony. He did.

The rest of the ceremony went well. Afterward, we went to take pictures, leaving my DJ to break down and set up in the banquet room. After the photos, we were to make our grand entrance, with my DJ announcing. As we walked to the hall, I glanced over at

the parking lot to see the DJ sitting in my van reading a magazine! He had mistakenly assumed that I was going to help him unload and set up. My guests had been sitting in the banquet hall in silence for almost an hour!

We made our entrance without being announced. Fifteen minutes later, the DJ was still not ready, so I excused myself and finished setting-up the system. Remember, he was using my equipment. I had started to eat when I heard the worst thing possible: my CD player was at it again! One side played only in the right speaker. The DJ was forced to go from one CD player to my DAT machine or from DAT to DAT. The bulk of good songs were on CD, so several times throughout the night there were giant gaps in between songs while the DJ took a CD out, put in a new one and cued it up.

Since everything was going crazy, and we had 150 relatives and friends swarming all over us, I didn't even notice when my wife didn't get to throw her bouquet and I didn't toss the garter, thanks mainly to my DJ, who thought I was going to handle that.

At the end of the reception, we walked out to the parking lot just in time to see the DJ slip and the system land on him. Within minutes there were two ambulances, a fire truck and two sheriff's cars in the lot, all with lights flashing. It turned out that the DJ had broken his wrist. There we were in the emergency room at one-thirty in the morning, me in my tuxedo and my wife in her gown. As we passed the nurses' station, everyone stood up and applauded.

We didn't get to our honeymoon suite until three A.M. We did, however, have a fantastic honeymoon in Mazatlan, Mexico. I caught a nine-foot, 105 pound marlin, thank you very much.

MB CARES!

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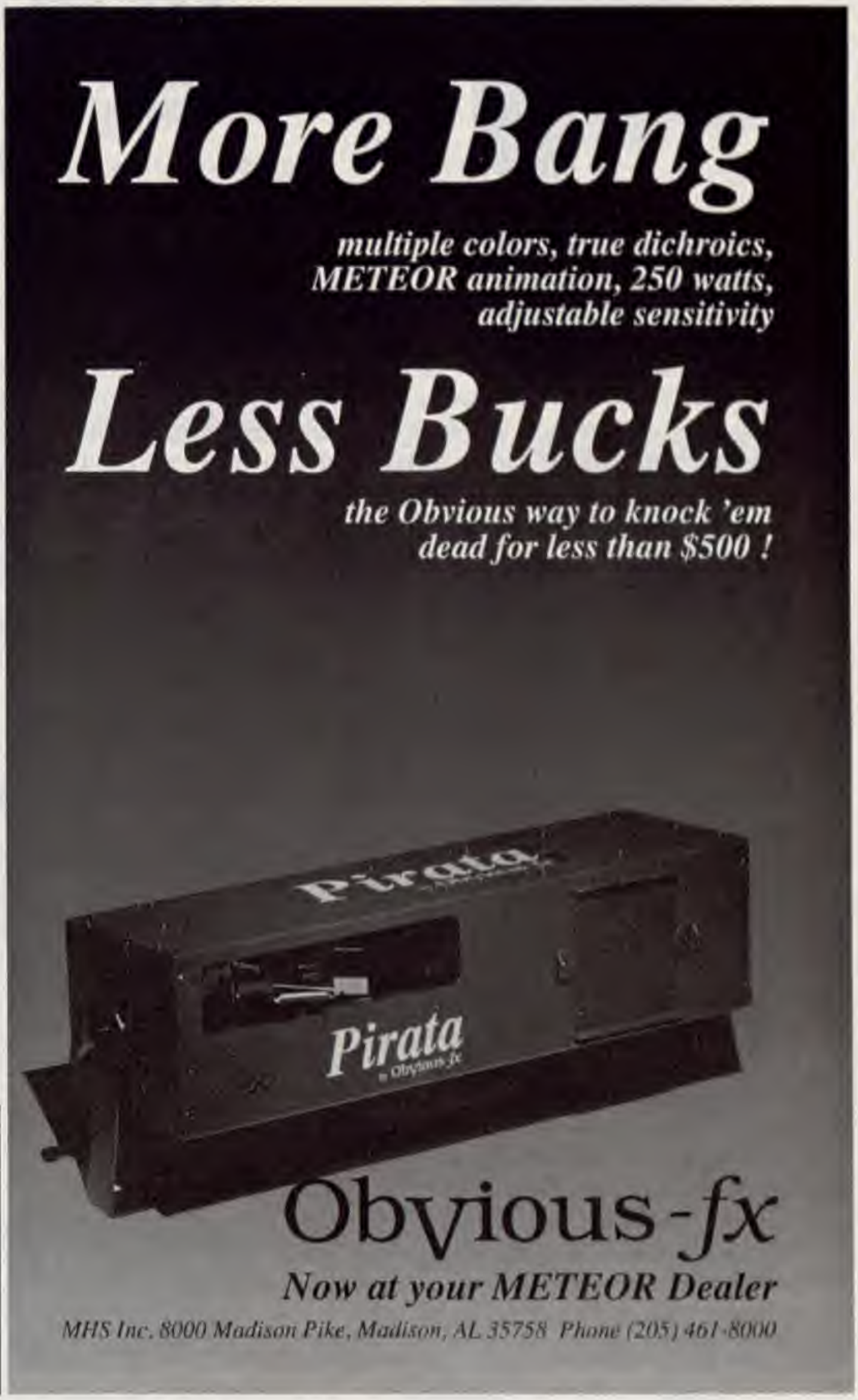
**** SPECIAL NOTE: Mobile Beat** has been in contact with Numark Industries and has been told that any Mobile Operator who has problems with Numark equipment, even if it was manufactured while Numark was under its previous ownership, should call Numark's California facility for information or a Return Authorization. The number is 805-257-6826.*



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YOU DON'T HAVE TO BE JEWISH . . .

BY BOBBY MORGANSTEIN

PERFORMING

The Bar/Bat Mitzvah (B/B) market is probably the most lucrative area in the mobile disc jockey industry. Yet many DJs are apprehensive about pursuing this market because they don't understand the meaning of the occasion. Simply put, when a Bar Mitzvah (boy)/Bat Mitzvah (girl) reaches the age of 13, he or she is called upon to read a selection from the Torah, which is an initiation into adulthood. The family then throws an elaborate affair to celebrate this joyous occasion.

You do not have to be Jewish to be a successful B/B disc jockey. DJs trying to break into this area can advertise in synagogue newsletters, monthly papers and magazines marketed to the Jewish population and synagogue B/B party fairs. However, most customers will hire by word of mouth, a video presentation or by actually attending a performance of a party. Your best form of advertising, therefore, will be your performance at other affairs.

There is no one correct way to run a successful B/B. Styles vary from city to city and from DJ to DJ. Most are done in a basic style, with either one person acting as MC and DJ or in a two-man operation. Some bring a DJ, MC and party dancers, with many elaborate extras. For this article, we will discuss only the basic set-up to help you understand how to better organize and enhance your performance.

The bottom line is planning. Two weeks before the affair, you need to speak with the clients in order to go over an information sheet. This process should take anywhere from thirty minutes to an hour. One week before the affair, you should touch base again and go over any missing information. Ask to chat with the child and go over his/her special requests, dedications and contest preferences. Information to ask for should include: how many guests (children and adults, boy to girl ratio); names of special family members; the grand entrance music; candle lighting style; who's to be lifted in the chair during the Hora; who is to recite the Motzi (blessing over the bread) and the toast; special dances, music and events; and courses of food being served.

The order of an affair can vary due to the number of courses being served, the style of food service or customer requests. There are no right or wrong formats. You must be flexible! The following is a rough outline that you may wish to follow:

PRE-SHOW — Line-up musical requests, special songs, and candle lighting music for easy access when the party begins.

COCKTAIL HOUR — Play the appropriate music as requested by your clients. Talk with the guests, find out some musical requests and mix it up a bit. Walk around and find out which games and songs the children like and dislike. Use this time to make sure that the children get to know you, like you and respect you, because then they will listen to you once the party begins.

GRAND ENTRANCE — This occurs after the cocktails. Match up a novelty, theme or upbeat modern song for the introductions. Call in the host and hostess, any siblings and then, of course, the guest of honor. Some families will want just the B/B introduced. Ask everyone to rise when the B/B is called into the room. The family will walk to the center of the room on the dance floor, behind the cake, to prepare for the candle lighting ceremony.

CANDLE LIGHTING CEREMONY — Thirteen individuals, one at a time or in groups, are honored with lighting one of the candles on the cake. Usually the clients will hand you an ordered list of names. Sometimes the child will call up his/her own guests by name or by custom poems written about each of the friends and family members taking part. The usual order for calling up participants is grandparents, older relatives, younger relatives, friends of the parents and friends of the B/B, finishing with the immediate family.

Your job is to find out what music the customer wants when the guests are called. Sometimes clients want all upbeat Jewish music. Sometimes they request modern songs matched to each guest's personality, or a mixture of traditional Jewish music for the grandparents and modern selections for everyone else. It's up to the clients.

A memory dedication candle may be placed at any time. Again, there are no right or wrong types of music, calling order or amount of candles (some larger families have up to 20 candles). Usually, though, there are 14 candles, with the B/B lighting the final candle for good luck.

After the candles are blown out by the family, everyone can sing "Happy Bar/Bat Mitzvah." Then you will bring the crowd to the center of the dance floor in a circle around the immediate family and begin

Cont'd page 44

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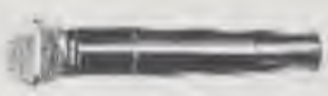

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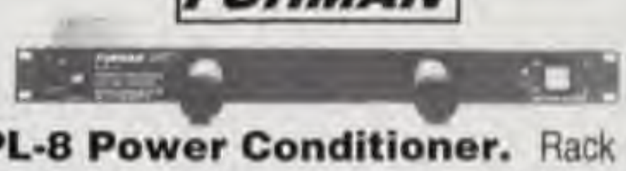

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playing some upbeat Jewish music.

HORA—This is the Jewish Circle Dance. Have everyone circle around the B/B family, asking family members to pick a partner. At one point, ask the B/B child to go into the middle by him/herself. Sit him or her in a chair and have the adult men lift the chair, carrying it around the circle. Find out ahead of time if any other family members also want to be lifted in the chair. (Usually the younger brothers and sisters like to be lifted. It's about 50/50 for older siblings and parents.)

Once off the chair, have the B/B child lock arms and swing around his immediate family members and grandparents, one at a time. Have everyone join hands and go into the middle of the circle and back, then repeat. Create your own variations. The Hora can last from 6-8 minutes.

After the Hora, you can dance the crowd around with a few more songs or sit them down for the blessings and the toast. It is extremely important that you work with your caterer. Plan for when the toast and the courses of food will be served.

MOTZI & TOAST— The Motzi, or blessing over the bread, is usually performed by a male relative. Sometimes a blessing over the wine is also recited. The toast is usually performed by the father. Have the customer tell you ahead of time who they want for both.

DINNER — Try to have one dance set before dinner starts. Whether buffet or sit-down, have the kids eat first so that you can keep them busy while the adults eat their dinner. (The kids will finish in about two minutes.) Before they have a chance to get wild, call the children back up to the dance floor for an activity, such as a contest, multiplication dance, sing-a-long or teaching a dance routine. (See sidebar for contest ideas.) Between courses in an excellent time to play music that the kids want to hear.

CONTEST IDEAS:

HUGGY BEAR
Play modern music for the kids. Have them dance and sing along with the song. Stop the music. Call out a low number (2,3 or 4) and make the kids get into small groups of that amount. All the "leftover" kids, or the last to get into a group, are out.

COKE/PEPSI
Put half of the children on one side and the other half across from them. You call "Coke," one side runs to the knees of the other, "Pepsi" doing the same for the opposite side. "Pepsi Cola" means the sides switch names, and if you call the B/B's name, everybody freezes.

DANCE CONTEST
The Twist, Jitterbug, rap, marathon or modern.

LIMBO CONTEST
Kids limbo under the limbo bar.

MULTIPLICATION DANCE
B/B child picks partners. They pick two partners, who pick four partners, who pick eight partners, etc.

FREEZE CONTEST
When the music stops, the kids freeze.

NAME THAT TUNE
Played in groups, and the kids can ask adults for help.

PASS THE OBJECT
When the music stops, whoever has the object being passed is out. Be creative with the music and the object.

FINISH THE SONG
Divide the kids into numerous groups of whatever size. Choose two initial groups, play a song, then stop the music. The first group to recite the next five words of the song correctly stays in. Move on to two more groups. Keep playing until you have one group left, who are the winners.

Keep the activity going until the adults are finishing their first course. Then call up the host and hostess for the first dance, to a song they have chosen. Then have the B/B child dance with his/her parent to a pre-arranged song. Afterward, play dance music until the next course is served. Invite everyone to dance between all courses.

During dessert, the kids usually like to present a Memory Glass. (They put objects from the party into a glass and melt hot wax over the top. Do not supply them with candles!) Bring the kids up for one last contest after dessert. After that, bring everyone to the dance floor, mixing the music so that everyone has a good time.

CLOSING - Near the end of the affair, get everyone to join in a circle and have them put their arms around each other to sing. Ask the clients if there are any songs they want for their ending. The most requested tunes are: "That's What Friends Are For," "Stand By Me," "Lean On Me," "You've Got A Friend" and "What A Wonderful World."

In most areas of the country, B/B dates are received quite early by the family, so you will find yourself booking shows up to 2-3 years in advance. Make sure you work closely with your caterers, photographers, videographers and clients, because these are the best sources for recommendations. Remember, building a quality reputation as a B/B disc jockey could double or triple your earnings as a Mobile DJ.

RECOMMENDATIONS: Buy the complete Jewish Party CD, and the rest of the complete CD Series, and you'll be on your way to a successful party!

As a DJ, Bobby Morganstein has been specializing in Bar & Bat Mitzvahs for twelve years. He is presently president of Front Line Productions, a DJ service in the Philadelphia, PA area ,and owner of Bobby Morganstein Productions, producers of ethnic and specialty CDs for DJs.

SMOOTH OUT YOUR SING-ALONG SHOWS

KARAOKE

BY JOHN ROZZ

Too often, many of us forget the smaller venues that can contribute greatly to our business incomes. Many local cafes, pubs and taverns have limited budgets and very limited space, but these venues are more willing to give a small karaoke show a try. Though the dollar range of these shows is limited ($150.00-$275.00), the fringe benefits can be rewarding. Many small club owners have no objection to putting your company name, or your name with an 8X10 glossy, in their establishment, which is good marketing. These places are also great venues to promote yourself to future clients or as training grounds for breaking in your new jockeys.

As I mentioned, many of these establishments have limited stage space, so your set-up must be compact and neat, your sound tight and clean. Smaller speakers are a must, and should be placed on a tripod stand with legs that do not spread out too far. One pair of twelve-inch bottoms with a horn is usually all that is needed to get great, clean sound in these tiny rooms. (Fifteen-inch bottoms often end up too close together, and the bass response with the vocals causes way too much feedback.) Pitching the speakers outwards works better than straight or on a "V," and employing units with a wide dispersion factor will usually result in less mic feedback.

If you have enough room, a sub-woofer can be added, but should be pointed towards a wall or into a corner. The opening of the cabinet should be four to six inches from the wall, which allows a tremendous amount of bass volume within a given listening area.

To make things easier on amateur singers and yourself, your mics can all be patched into a Mic/Line mixer, which can be hooked up to your present mixer. This is an excellent way to eliminate feedback. Those who can't afford a mixer board may want to use a multi-mic connection box. Additionally, reverb units can be used to create different effects that enhance the singers' vocals.

Your monitor should be placed on a karaoke swivel stand, which is compact and can hold three mics on the loops. In many smaller establishments, you can run your F pins directly into their television for viewing.

Smaller venues, perhaps because they are more intimate and your contact with singers more personable than with larger operations, are often good places to sell audio cassette tapes of performances. Each cassette costs you about twenty cents to produce, while you can charge singers anywhere from two to four dollars per copy.

In regard to bookings, I suggest you contact restaurants, churches (CYO), schools, bowling or recreation centers, senior centers and organizations such as the Boy Scouts, in addition to the pub and cafe circuit. There are plenty of smaller groups out there who want good times, and if you put on a good show, they always ask you back.

John Rozz is owner of Sound Spectrum Entertainment, 169 North Plains Industrial Road, Wallingford, CT, 06492. He is available for training, consultation and workshops, Phone (203) 265-9796 or fax (203) 265-1163.

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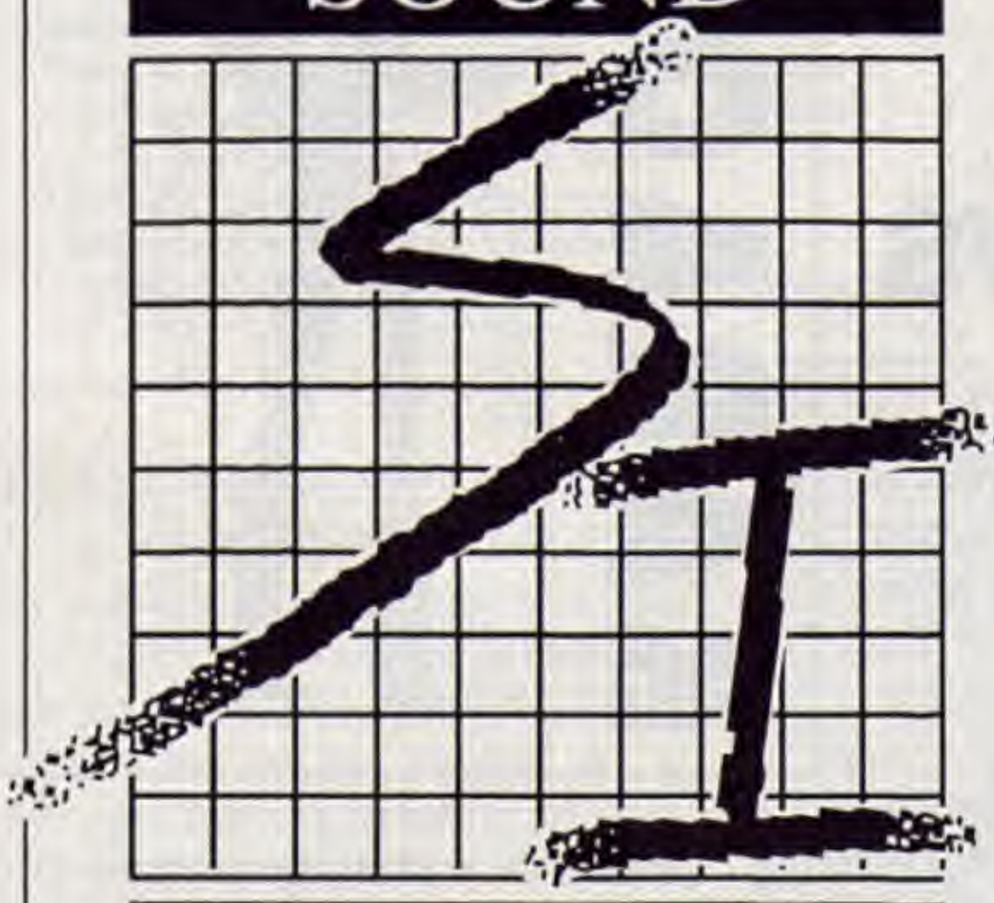

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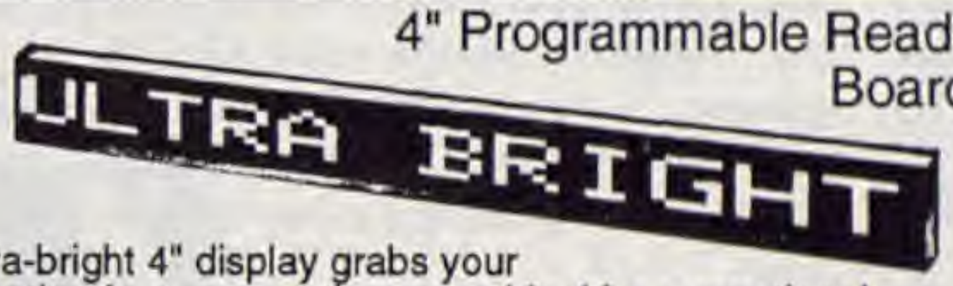

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MARKETING

BY BLAINE GREENFIELD

WHERE DOES YOUR SERVICE FIT IN

Blaine Greenfield, *is a Senior Associate Professor in the Department of Business at Bucks County Community College in Pennsylania and head of his own consulting firm in New Jersey.*

"I have heard that you are an advocate of something called positioning. What's the definition of the term, and, more importantly, how does it apply to my DJ service?"
Craig Whitaker, Whitaker Brothers Enterprises
Bristol, PA

What you have heard, Craig, is correct. I'm a BIG advocate of this technique. But before I tell you why, let's start with the definition that you requested. Positioning is the development of a marketing strategy aimed at a particular market segment and designed to achieve, for your company, a certain position in prospective buyers' minds. That might not mean much to you right now, so let's look at some examples.

In the car rental industry, the leader in the marketplace is Hertz. This business, and any business in the top position of its field, doesn't have too much to worry about in regard to positioning. All it needs to do is run a lot of reminder-oriented advertising telling consumers that it is, after all, Number One.

The onus is then on other companies within the industry to position themselves, ideally displacing the top dog. Avis was once a distant second in the car rental game when someone came up with the slogan "We Try Harder." Once that bit of positioning advertising was in place, Hertz's 56 percent market share soon fell a full six points, while Avis had its share rise by the same amount. Also, Avis started to make money after thirteen straight years of red ink.

Perhaps the best example of positioning took place when Ronald Reagan ran against Jimmy Carter in 1980. As you may recall, Carter was the incumbent; if you will, Number One in the Presidential hierarchy. However, Reagan asked just one question: "Are you better off now than you were four years ago?" Most people were not; hence, a resounding victory for Reagan.

As to what this has to do with your DJ business, the answer is simple — EVERYTHING! You want to be unique, to have your own niche in the market, preferably at the Number One position.

I suggest that you ask yourself what makes your company different from the competition. "Our great service" or "we play what you want to hear" won't cut it. Consumers expect great service and to be happy with the product.

See if there is any service you provide that nobody else in your area does. It might be the number of years you've been in the business. (This builds credibility, particularly if you've been in the business ten years or more.) Or maybe you're the only company to offer a money-back guarantee. (Something to consider?) Are you the first to offer Comedy Karaoke? Do you provide light shows? What about the fact that you have the largest collection of titles from which to choose? (If you make this claim, I'd consider quoting some odd number — like 8017 — as opposed to the rounded-off 8000.)

The possibilities are endless. Compare your business to your competition and figure out ways to differentiate yourself from them. If your attitude is "we're just like everyone else," then potential customers might as well go elsewhere!

KEEP THOSE CARDS AND LETTERS COMING! The offer I made in the last issue, to answer subscriber letters dealing with marketing and related topics, still stands. Please send your brief question, your phone number and a self-addressed, stamped envelope to: Blaine S. Greenfield, Blaine Greenfield Associates, 283 Bolton Road, East Windsor, NJ 08520-5503. If your question is not used in this column, I will still get back to you with an answer.

BLAINE'S BULLET

As the positioning examples I've listed attest, DJs can benefit by looking outside their industry for marketing ideas. Check out how other companies in the private sector market themselves, as well as political and other non-profit organizations.

Another source of information can be motivational tapes/videos. I listen to cassettes by the likes of Tony Robbins and marketing expert Mark McCormack while in the car or exercising. You'll be amazed at what you can learn is such a relatively painless fashion.

An excellent source for obtaining these tapes/videos is Paul Arroyo with the Motivating Tape Company rental club. His number is 800-735-3660, and if you call, mention you heard about him in **Mobile Beat**. In return, he'll tell you about a special offer made only to readers of this magazine.

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MANAGING

BY MIKE BUONACCORSO

IRS SWOOPS DOWN ON "HOME OFFICE" CLAIMANTS

What do anesthesiologists and Mobile Entertainers have in common? If you say they both put people to sleep, you better get out of the business right now.

Actually, the common link is a Supreme Court ruling handed down in January regarding home office deductions. The case revolved around a McLean, VA-based self-employed "sandman" who kept his office in an extra bedroom. He worked about 30-35 hours a week in area hospitals and about 10-15 hours a week at home, telephoning patients and doing paperwork.

The Court ruled that individuals who operate businesses out of their homes, but who perform the actual services elsewhere, no longer qualify for a home office deduction, even if the office is essential to the business or is the sole base of operations. With the Court's re-definition of "principal place of business," the ruling insists that the office be the place where the *most important functions* of the business take place. The ruling went further to define the "point where services are rendered or goods delivered" as the main consideration in most cases.

The ruling did, however, leave many gray areas. Still, unless you book parties and receptions in your living room, check with your accountant regarding future procedures that best fit your situation.

For further information, the IRS has a 16-page booklet, Publication 587 entitled "Business Use Of Your Home." To obtain a copy, call 800-TAX-FORM.

While you're at it, if you subcontract work, or have employees who *you* define as independent contractors (watch out here!), then you might wish to request a fresh supply of FORM 1099-MISC. If you paid any loosely-defined individuals $600.00 or more without withholding "contributions" (aka taxes), you are required to file these forms annually.

TAX TIP TO CANADIAN DISC JOCKEYS

The Revenue Canada (the Canadian equivalent of the IRS) has developed a new return called the T4100, which is specifically designed for performing artists, visual artists and writers. It appears that disc jockeys should be able to use this tax schedule when filing their 1992 tax returns. There could be some additional benefits. For more information, contact the CDJA, which is currently studying the form's ramifications.

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THE BEST OF THE BEST OF NEW PRODUCTS AND IDEAS IN DJ/PRO SOUND, LIGHTING, KAROKE AND PERFORMING

COMPILED AND EDITED BY JEANNE NAGLE

DENON INTEGRATES KARAOKE INTO DUAL DECK

Denon America Inc. has introduced a new Denon CD Player designed to operate with a new Denon Karaoke Preamplifier, offering the karaoke DJ unmatched flexibility and control. The new dual CD player is based on the popular DN-2000F, with such digital features as instant start, pitch bend, pitch control, and cue control. To these features, Denon has added a karaoke button, which lets operators control the flow of a show by giving them the ability to switch instantly between standard audio-only CD and karaoke CD+G.

The DN-820 Karaoke Preamplifier offers three mixable mic inputs along with digital key controller, mic echo and a "surround" effect. A vocal reducer automatically suppresses the recorded vocal material on standard CDs and cassettes when there is mic input. On the video side, the DN-820 decodes karaoke CD digital graphics information and converts it for output to a monitor. A video camera or other video source can be used with the DN-820 so that the frame image is in the background of the CD+G lyrics.

The combination of the DN-2200F dual player and the DN-820 Karaoke Preamplifier lets any audio DJ quickly become a polished karaoke entertainer for expanded show opportunities. The DN-2200F carries a suggested retail price of $1350. The DN-820 is priced at $750. Denon America Inc. 222 New Road, Parsippany, NJ 07054, 201-575-7810.

HOSA-PRO INTROS MODULAR DJ/ KARAOKE SYSTEM

Hosa Technology announces the arrival of the first products in their Hosa-Pro division. The DJ and Club Component System consists of four rack-mount components: the CD-30 Dual-Well Professional CD-G Player and CT-30 controller, the DJ-30 DJ/ Club mixer and the KM-30 Pro Karaoke Microphone Mixer.

The CD-30/CT-30 player/controller plays standard CDs and CD+Gs on any television monitor. Features are two variable speed controls, memory- and repeat-play functions, track-timing display and a keypad entry system for random track/cue access. The disc transport and controller are housed in separate rack-mountable compartments for convenient placement.

The four-channel KM-30 Pro Karaoke mic mixer can be used alone or as an expander for any system with auxiliary stereo line-level inputs. Features include an on-board limiter and digital delay, pitch-transpose circuitry and 1/4 inch / XLR inputs.

Hosa-Pro claims that the DJ-30 is one of the first mixers with reversible 16-bit sampling. The unit also has a VCA-type crossfader, global six-band graphic equalizer, and headphone cue circuit with cue crossfader. It can accommodate two DJ mics, and three phono or up to five other stereo line-level sources. Prices on these units were not available at press time. Hosa Technology, Inc., 6910 E. 8th Street, Buena Park, CA 90620-1036, 714-522-5675.

POWER UP

The SRA-120 power amp from Ashly Audio follows the trend of using equipment with small space requirements to deliver big sound. With a chassis that occupies a mere single-rack space, the amplifier has a bipolar output section, resulting in low distortion. The unit features instantaneous turn-off, and each channel will also independently turn off to avoid overheating. Rear panel switches offer a selection of stereo or mono, normal or bridged. Complete with turn-on delay circuitry and two choices of input sensitivity, the SRA-120 retails for $429.99. Ashly Audio Inc., 100 Fernwood Avenue, Rochester, NY 14621, 716-544-5191.

PICK A PACKAGE

Variety is the spice of life. Pioneer Laser Entertainment must have had this maxim in mind when it created the new Turn-Key System (TKS) karaoke components.

Four specially-designed packages make up the TKS line: the TKS-50, -72, -101 and -303. Each system includes a commercial Laser Karaoke player (-101 & -303) or autochanger (-50 & -72), cross-town equipment case, microphone, software and promotions package (banners, posters, etc.). The CLD-V101 combination player in the TKS-101 and the SA-V240 amplifier in the other models employ Digital Signal Processing, which digitally recreates acoustical characteristics of a live performance in the backing tracks.

The TKS-50 and -72 autochangers feature eight song sequence memory, pre-set memory function for volume and echo, three mic inputs and auto fade. There is a variance in the model of components employed (i.e. model of autochanger or system rack), yet the chief difference between these two systems is the disc-holding capacity, denoted in the unit's title number.

The TKS-101 is called the "DJ Starter Kit." In addition to the features mentioned above for all the systems, this unit comes with ten Laser Karaoke discs to get you started. Labeled the "DJ Pro Kit," the larger TKS-303's additional features include two independent trays and Auto Title Still, which freezes titles at the start of a song.

Retail prices for the systems are: TKS-50, $8000; TKS-72, $12,200; TKS-101, $2700; TKS-303, $4300. Pioneer Laser Electronics, 2265 East 220th Street, Long Beach, CA 90810, 310-952-2111.

28LB. KALIEDSCOPE

Unlike the old-fashioned toy of the same name, you don't have to hold this baby up to your eye to see its colorful patterns. The Kaleidoscope lighting effect from American DJ has four dichroic colors and seven Gobo patterns that change and rotate to the music via a built-in mic controller. Patterns bounce off an eight-sided front mirror dish, contracting and expanding like kaleidoscopic images. This fan-cooled unit uses a 24V 250W ELC lamp and 110V or 220V switchable power. Suggested retail is $999. American DJ Professionals, 5051 E. Slauson Ave., Los Angeles, CA 90040, 213-773-3333.

IT'S ALL DONE WITH SMOKE AND (DICHROIC) MIRRORS

Lots of fog and little price are the promises from Ness regarding its new EZ Junior. Equipped with a powerful piston pump, thermostat and high-quality heat exchanger, the EZ Junior is a 700W machine capable of producing up to 3000 cubic feet per minute of white fog. Added features include a 30-foot remote controller, mounting bracket and one quart, easily-removable fluid tank. Retail price:$299.

The Argus ARG-400 lighting effect is designed for use in small or large venues, complete with a four-sided steel head with large plate mirrors that allow for wide coverage. The movement of the scanner is controlled by a microprocessor audio control board and three dichroic filters that create a variety of colors.This model's controller (manual/audio) comes with multi/bi-directional scanner rotation

capabilities. The Argus uses a 400W/36V EVD halogen lamp and weighs about fifty pounds. Suggested retail is $1400.

The Diva has dual action sound animation that ensures fast, responsive movement, thus creating unexpected colors and motion. Special sound-to-light circuitry activates an internal mirrored reflector for rotation and an external dichroic prism for scanning. The Diva comes in two versions; the DV-100, with EVD 400W/36V halogen lamp, and the DV-200, with HMI 575W metal halide lamp. Suggested retail is $890. Ness, 111 South State Street, Hackensack, NJ 07601, 201-646-9522, INQUIRIES ONLY: 800-536-3513.

COOL NEW LASER

Microlase has taken advantage of Diode laser technology to produce a system that generates a true red laser beam equal to the power of 5mW helium tubes, without the excessive heat generated by large power requirements. Features include: pre-set pattern and X,Y scanner controls, audio sensitivity and pattern size controls, audio input and built in microphone. The system, not much larger than an old-fashioned transistor radio, operates from batteries or its own power supply. Suggested retail: $499. Microlase, 9241 W. Virginia Pl., Lakewood, CO 80226, 800-828-9568.

ZENASIS GENESIS

Zenasia International introduces its own brand of karaoke hardware under the Zenesis label. The debut model, the KZ-77G, plays CD+G and regular CDs and doubles as an AM/FM radio and duo cassette recorder/player. This unit has many features found on boom boxes and other karaoke machines, including vocal fader, two mic inputs, high-speed dubbing, electronic echo, removable 50 W PMPO speakers and a "bassxpander" for emphasized bass response. The KZ-77G is AC/DC and can be run on six D batteries. Suggested retail is $399.

Zenasia has also released other new karaoke products. Denonet has the LA-2150K LaserGraphics Karaoke Player, which plays both karaoke laser disc and CD+G formats. The machine features a vocal reducer that suppresses lead vocals on laser discs and CDs, as well as on audio cassettes through the AUX sound input. The unit also offers two mic inputs, nine-step digital key controller, DSP echo, wireless remote control and a twenty bit digital filter. Suggested retail is $1065. Zenasia International Corporation U.S.A., 1210 E. 223rd Street, Suite 309, Carson, CA 90745, 310-518-3335.

POWER FRIENDLY

Stewart Electronics is touting the High Frequency Switch Mode Power Supply, which the company says maximizes power efficiency and sonic performance, on its PA-1400 and -1000 power amps. A Switch Mode on the -1400 allows up to six of this model amplifier to run on a single 20-amp circuit. Unique circuitry limits inrush current to eliminate the need for staggered turn-on configurations or other preventative measures when using a multi-amp set-up. The PA-1400 also has true dual monaural design topology, and will accept balanced or unbalanced signals. Retail price is $1399.

"SUPER TABLE" TO THE RESCUE

Roll it in, set it up, roll it out. Playing a gig can be that easy with the Super Table from CSL, designed to be both an equipment platform for load-ins/load-outs and a table to support

your equipment while working. The product's dimensions are 24" D x 48" W x 31" H, and the weight is 43 pounds. Covered with charcoal carpet and easy to set up, the Super Table has protective corners, carry handles on the back, pull handles on each end, chrome-plated, heavy duty legs and six dual ball-bearing wheels for easy motion with heavy loads. Center wheels are taller to provide quick and easy turning action. Black skirting is included. Suggested retail price is $249. Colorado Sound & Light, 7301 N. Broadway, Denver, CO 80221, 303-429-0418.

The PA-1000 occupies just one rack space and weighs a mere nine pounds. The amp accepts balanced and unbalanced signals via XLR or 1/4-inch TRS terminations, and outputs are made by binding post or 1/4-inch jacks. Available in June, the PA-1000 sells for $1099. (Also pictured, the PA-1800, featured in Mobile Beat Issue #11.) Stewart Electronics, 11460 Sunrise Gold Circle, Suite B, Rancho Cordova, CA 95742, 916-635-3011.

SOUND BANK

Anywhere from four one-second samples to one four-second sound bite can be yours with the DM 1975, Numark's top-of-the-line PPD Mixer. Four separate memory banks enable the operator to create numerous sample combinations within the range mentioned above. Other features include a fully assignable crossfader, digital echo/reverb/delay, a channel-assignable six-band graphic equalizer, a separate left/right channel monitoring buss and special effects mixing circuitry. The DM 1975 costs $1780 retail. Numark Industries, Inc., 1445 Wampanoag Trail, Suite 109, E. Providence, RI 02915, 401-437-9383.

GEMS WITH CHARISMA . . .

American DJ announces numerous lighting products for use by Mobile Entertainers. The Sparkle, Crystal and Mini-Gem all come packaged in the same style case but offer various effects; the Sparkle is a slowly rotating moon for singular or multiple use, the Crystal is a static moon and the Mini-Gem is similar to the company's Jewel, only more cost efficient. Each features a 50W lamp and can be run continuously.

REFRACTIVE LIMBO

What do you do when bamboo just doesn't cut it at your limbo contests? Lear Enterprises comes to the rescue with the Partymaster Limbo Pole. This iridescent, lightweight five-foot pole has a prismatic surface, which allows it to break up into a spectrum of colors when hit by light. Flashy and functional. Suggested retail is $24.95. Lear Enterprises, PO Box 1486, Woodbridge, NJ 07095, 908-738-4152.

Suggested retail prices are: Crystal, $99; Sparkle, $169; Mini-Gem, $189.

Also from American DJ, the Sapphire, which features an internal, rotating multi-dichroic mirror dish and an external front mirror that pans back and forth. With an internal mic controller and 300W lamp, the Sapphire goes for $499. suggested retail.

The Charisma features four colors and two gobo patterns. The external mirror dichroics rotate opposite each other while the gobos, which come standard but can be replaced, spin slowly inside. $599 is the suggested retail price.

. . . & A SPOTLIGHT ON SPOTS

Designed as pattern projectors, the Gobo Spot I and II from American DJ can also be used a mini spotlights for a dance floor or stage. As projectors, the units provide sharp, focused images of the operator's choosing onto floors, walls and ceilings. A standard gobo comes with the

unit, although others can be purchased separately, and the patterns can be projected clear or in a choice of four colors. The Gobo I has a 50W lamp, while the Gobo II sports a 250W. Manufacturer's suggested retail prices are $109.95 for the Gobo I and $215 for the II. American DJ Professionals, 5051 E. Slauson Ave., Los Angeles, CA 90040, 213-773-333.

WORLD'S LOUDEST SHOEBOX

MTX/Soundcraftsmen has updated the PM860 power amplifier to meet the specific needs of DJs. The amp is about the size of a shoe box and weighs just 20 pounds. The new MTX grey ozite-carpeted carrying case allows the smart mobile DJ to carry his amp (fully protected), snap off the front and rear covers, plug in his or her mixer (1/4" phone plug inputs) and get busy. Foam fillers in the lids trap this lightweight performer inside its protective sleeve

case for shipment to and from DJ shows. Conventional transformer technology assures that even if you plug this into the same circuit as the ice machine at your local Holiday Inn, power spikes won't go through your equipment into your speakers. Thermal, short circuit, subsonic, DC input voltage and turn on/turn off protection also assure reliability. The PM860 produces 450 watts RMS per channel at 2 ohms, 300 watts RMS per channel at 4 ohms and 205 watts RMS per channel at 8 ohms. A two speed fan switches to high as the party heats up. Rack mount hardware available. List price is $599. MTX Sound-

craftsmen, 555 W. Lamm Road, Freeport, IL 61032.

INANIMATE ANIMATION

Switched off, it's a mild-mannered, lifeless projection unit. But turn it on and the AN-250 Animator from Show*Pro comes alive with a world of laser-like colors and visual effects. Designed for reliability and easy lamp access, the unit comes with a 250W MR 16 halogen lamp and high efficiency optics for maximum output and wide coverage. Lightweight and compact, the Animator sells for $441 list. Show*Pro, 111 South State Street, Hackensack, NJ 07601, 201-646-9522.

TO PROTECT AND SERVE

Community Light & Sound introduces a loudspeaker that not only delivers the sound but protects itself from meltdown as well. The RS660 is equipped with Community's Power Sense Dynamic Driver Protection, a fuseless circuit that maintains a continual and automatic vigil over the system to avoid thermal and current overload. The unit has an operating range of 70 Hz to 18 Hz (+ or - 3dB), 300 W continuous pink noise, 750 W program and a maximum continuous output of 129 dB SPL. Also, the RS660's drivers are mechanically signal-aligned for use with through cables or direct bolting to frame structures. Suggested retail is $1895. Community Light & Sound Inc., 333 East Fifth Street, Chester, PA 19013, 215-876-3400.

JUNIOR COMES OF AGE

C & W singer Dolly Parton once said, "It ain't the size of the package that counts, it's what's in it." Bag End believes that this statement applies to the 1993 model of their TA12jr loudspeaker system. The current edition is time-aligned, with the transient response and overall fidelity of the company's larger model systems. Acoustically designed to be used alone or in multiples, the TA12jr can be used in

many applications, and it weighs just 40 pounds; great for Mobile Entertainers who want quality sound but don't want to lug around heavy cabinets. Suggested retail prices are $588 for the TA12jr-C (carpet-covered enclosure) and TA12Jr-CF (carpet floor monitor) and $628 for the TA12jr-B (birch enclosure).

Also from Bag End, the ELF (Extended Low Frequency) system, offering low distortion in a high-efficiency, two-channel loudspeaker. Low frequency integrators replace conventional cross-over filters to achieve frequency separation without the normal phase shift . Also featured are active equalization and system protection limiters. Designed for either stereo or two independent channel

operation, the ELF-1 has a list price of $2460. Bag End, PO Box 488, Barrington, IL 60011, 708-382-4550.

HARD-HEADED

The DN-720R Cassette Recorder from Denon employs two high-performance Amorphous Alloy Record/Play heads. These heads, according to the company, wear five times longer than hard permalloy and offer a dynamic recording range. The transport uses an exclusive non-slip reel drive to ensure smooth winding and take-up during either recording or playback. Capable of using all tape types, the DN-720R also features an electronic real-time counter, length selector, music search, provision for wired remote control, electronic speed control and a separate speed switch. The unit has the Dolby HX Pro Recording Headroom Extension system, as well as both Dolby B and C Noise Reduction systems. Supplied with rack-mount

PICK UP YOUR TOYS

Remember toy boxes, where you could keep all your good junk in one place and pretty much out of sight? Well, the Bostac Company of Massachusetts remembers, and they've adapted the principle to suit Mobile Entertainers. The Toy-Box is a

handy accessory tray that clips to any stand and pivots to/ secures at various angles. Weighing only two-and-a-half pounds, the Box can support up to 25 pounds of evenly distributed paraphernalia. The dimensions of the unit are tidy enough to allow an easy fit into most gig-bags or carry cases. Suggested retail for the Toy-Box is $19.95. Bostac Company, PO Box 70, Quincy, MA 02269, 617-471-9741.

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A STUDIO ON THE ROAD

Peavey introduces the new DSM 752 Sampling Mixer, featu ing dual level trimming controls previously found only oı studio and radio station mixers. The unit comes complete with field-replaceable crossfader, 16-bit up to 44.1 kHz, six music inputs (three phono/CD line and three line only) and on-board five-band graphic EQ. A price for the DSM 752 was not available at press time. Peavey Electronics Corp., 711 A Street, Meridian, MS 39302, 601-483-5365.

brackets for fixed or mobile 19-inch racks, the machine sells for $500. Denon America, Inc., 222 New Road, Parsippany, NJ 07054, 201-575-7810.

COMEBACK KID

With many companies printing 45s again, and numerous DJs still spinning twelve inch records, vinyl is a presence to contend with once more. That's why American DJ sells the DJ-1900 Direct Drive, Variable Speed Turntable. The unit features quartz accuracy tracking, two speed full manual direct drive, pop-up light and anti-skating technology. Suggested retail is $369. American DJ Professionals, 5051 E. Slauson Ave., Los Angeles, CA 90040, 213-773-3333.

TAKE A STAND

Actually, Best Devices of Ohio would probably rather you buy a stand from their line of aluminum lighting and sound equipment. The light stands can be adjusted to reach from 67 to 124 inches high and feature a four foot crossbar that supports from 12 Par 38 to 8 Par 64 cans. Metal clamps replace plastic ones, and the heavy duty pivots and wide stance produce excellent stability. Accessory hardware is included. Retail is $196. Best Devices Company Inc., 6367 Eastland Road, Brook Park, Ohio 44142, 216-243-8812.

COVERING THE SPECTRUM

You have a broad range to work with using the new line of compressor/limiters from UREI. The LA-22 and LA-12 dual channel units, as well as the single channel LA-10, can compress or expand a selected width of the frequency spectrum between one-sixth of an octave up to three octaves and leave the remainder of the signal unchanged. Each model uses patented circuitry and a specially designed transformer to create virtually no increase in distortion or saturation during output. The LA-22 is also capable of de-essing for radio and television applications, and can be operated in non-parametric mode. Housed in single rack space units, and featuring differential type signal inputs and outputs in excess of 24dBu, the suggested retail prices for the LA models are as follows: LA-10, $550; LA-12, $850; and LA-22, $1150. UREI, JBL Professional, 8500 Balboa Boulevard, Northridge, CA 91329, 818-895-8190.

ACCESORIZE!

The Color Accent CD Carryall CCD-1512 from Coast Manufacturing holds up to 12 CDs, with an inner top shelf to accomodate three additional CDs, a portable CD player or other accessories. It also features an exterior pocket for easy access to headphones. Available in black with a choice of accent colors, the CCD-1512 has a suggested list price of $14.95.

Also from Coast, the CDB-12N, CDB-24N and Super CD wallets, which hold 12, 24 and 48 CDs respectively. Each wallet features individual non-woven fabric safety sleeves and a durable, water resistant nylon exterior These products are designed to fit into a coat pocket, purse, briefcase or glove compartment, just like a regular wallet. Retail prices: CDB-12N, $15.95; CDB-24N, $19.95; Super, $39.95. Coast Manufacturing, 200 Corporate Boulevard South, Yonkers, NY 10701, 914-376-1500.

LOOKING GOOD, SOUNDING GOOD

Celestion introduces the CR and CRi Series of sound reinforcement loudspeaker enclosures, designed to fit any general reinforcement requirement. Unique front curve styling and a protective eighteen gauge metal grille give the enclosures a sleek look and maximum protection for the drivers. Dual parallel 1/4 inch phone jacks and a high frequency level control are mounted into a recessed molded plate on each model. The CR Series is constructed of multi-ply plywood, while the CRi Series uses multi-ply, void free birch. Suggested retail prices start at $319.

Also new from Celestion, two 18-inch cone drivers in its BX Series. The BX18-4085 has a four-inch, edge wound, reinforced Kapton voice coil, while the BX 18-3085 features a three-inch coil. Both utilize a unique three leg, die cast chassis, and fiber composite cones with dust caps bonded

directly on. An improved magnet structure uses finite element analysis to put more magnetic force into the coil and improves heat dissipation. The -4085 is priced at $620 and the -3085 is $485. Celestion Industries, 89 Doug Brown Way, Holliston, MA 01746, 508-429-6706.

NO NOISE NADY

Hissing becomes a thing of the past with the new line of UHF wireless systems from Nady. The 301, RW-3 and 950 UHF, which use proprietary components and circuits that yield far less noise than usual, are touted as being up to 20 dB quieter than other comparable models. The 301 is a compact, four-switchable channel True Diversity system, while the RW-3 is basically a rack mount variation with balanced output. The top-of-the-line 950 is also rack mount with 10 switchable channels, and features hiss mute circuitry that maintains audio quality even when the transmitter moves to the limits of the system's range. All models are available with handhold, lavaliere and instrument transmitters. Suggested retail for 301 UHF receiver and one HT-50 handheld mic: $900. Nady Systems Inc., 6701 Bay Street, Emeryville, CA 94608, 510-652-2411.

RUNNING THE MARATHON

You've just signed on to play a continuous, week-long gig when the realization hits that you're going to be whipped from switching CDs and cueing tracks. Thank goodness for the CAC-V3000 from Pioneer Laser Entertainment! This 300-disc autochanger can be programmed to play up to nine days of music without interruption, featuring two separate playing heads and computer interfaces that allow control by virtually any type of personal computer. Although designed primarily for use in restaurants and shopping malls, the CAC-V3000 could be used by Mobile Operators with big dreams. Suggested retail is $6000.

On the more practical side, PLE has also introduced the LC-V200 automated disc changer, featured in their TKS-50 system, with the ability to hold up to 50 CDs, laser discs and CDVs. Also featuring two built-in playing heads and PC interfacing, this model is much more compact than the CAC-V3000, thereby making it also more Mobile Operator-friendly. The LC-V200 plays up to eight songs sequentially, and the unit handles up to four autochangers for special applications. Suggested retail: $4600. Pioneer Laser Entertainment, Inc., 2265 East 220th Street, Long Beach, CA 90810, 310-952-2111.

Outrageous!!

ST-17A
(Slide-Type)
17 space DJ Case
Accommodates deep bottom mixers.

The case when closed is a compact 61" long, 15" high and 18" deep and weighs a mere 64 lbs. The top section slides back for access to all components and a removable front panel protects the electronics for transporting.

Genesis

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Los Angeles, CA 90022
(213) 728-8007
(213) 728-8510 (FAX)

Innovative Designs

LET THERE BE LIGHT(S)

Peavey introduces the PV 3308 (an upgrade of their PV Lite 3000) and Midite lighting packages. Each is designed to be remote-controlled via MIDI from any MIDI source.

Among the features of the PV 3008 foot-operated controller are 128 lighting scenes, sound/auto chase with switchable beat-lok filter, programmable/manual blackout facilities with

"fade-to-black" and eight channel, fully programmable 16-step chase. This unit sells separately for $399.99. The complete PV 3008 package, which costs $1499.99, comes equipped with the controller,two lightbars, two stands, lamps, gel frames and gels. The Midilite includes one lightbar, stand adapter and a lighting stand, plus gel frames and gels. It retails for $619.99.

Both packages can accommodate Peavey's new LB 1200 individual light bar. Lighting signals may be "daisy-chained" from one lightbar to as many others as desired, using standard XLR mic cords, MIDI cables or six-way modular telephone connections. The LB 1200 has a suggested retail price of $499.99. Peavey Electronics Corporation, 711 A Street, Meridian, MS 39302, 601-483-5365.

AM I BLUE

One man's trash is another man's treasure. A cache of older, almost unused Celestion G-12 loudspeakers has led to the re-introduction of the "Alnico" Blue, a former favorite speaker of the rock 'n' roll set.

Engineers delved into the history of the original to re-discover the technique of grossly overloading the amp to modify the tone, which they then incorporated into the new version. Using Laser Doppler Interfer-ometer computer images and many of the original materials, (including aluminum, nickel and cobalt in place of ceramics in the magnet construction,) they produced a Celestion Blue for the '90s that faithfully recreates the creamy reed-like timbre for which the original was noted. The unique sound is credited also to the precise frequency range and time signature of the cone's bell resonance. Suggested retail is $249. Celestion Industries Inc., 89 Doug Brown Way, Holliston, MA 01746, 508-429-6706.

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The main model, affectionately labeled BigFoot, is constructed with nylon insulation, which resists impact and isn't drastically affected by variations in moisture or temperature. A unique assembly process ensures electrical continuity through two independent mechanical/electrical connections, thus decreasing hums, buzzes and crackles. Similar-metal construction throughout reduces uneven expansion and contraction due to fluctuating temperatures.

Other models, which are variations on the BigFoot, are the MegaFoot, designed specifically for use with heavier cables, and the right-angled RightFoot. Extra features of the RightFoot are that is does not cover equipment jacks on either side of its input and it fits tightly despite the angle. Prices for individual plugs are: BigFoot,$1.50; MegaFoot, $3.60; RightFoot, $3.23. For more information, contact Image Communications, 4301 W. 69th Street, Chicago, IL 60629, 312-585-1212.

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CLEAN AND UNCLIPPED!

In this issue we're going to discuss clipping and total harmonic distortion (THD), and how to overcome these phenomena.

Clipping occurs when a piece of equipment, especially a power amplifier, overloads and distorts the sound. Although it's tempting to thrust up the volume controls and attempt to play every last watt of power that is available, all you are doing is proving the theory that more is not always better.

Most amplifiers have clipping indicators to let you know when you have reached the maximum power output. When this occurs, do not overdrive the amplifier by continuing to increase the volume. In fact, you should reduce the volume so that the indicator lights are no longer flashing. This ensures that you are getting the best possible sound from your system. You can even utilize your mixer's VU meters to get an approximation of volume instead of using them as part of your light show.

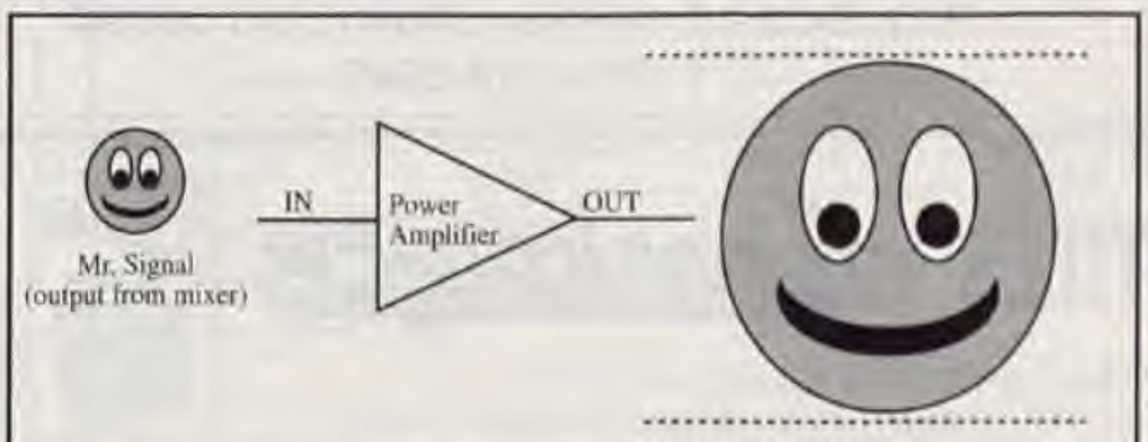
Try to keep your mixer, EQ and amp meters around 0 dB. This will ensure a crisp, clean output. If you don't have meters and only have overload/clipping lights, and they are constantly gleaming, BACK OFF ON THE GAIN. If you don't, the following may result, many times in this order: 1) the system will sound horrible, 2) you will damage your speakers and 3) as David Letterman would say, "Put away the fog machine — this thing's about to blow smoke!" Remember, you're an entertainer, not the Galloping Gourmet. It doesn't look good when you bake an amp, cook a tweeter or fry a crossover.

THD, on the other hand, has more to do with how a system is designed and built than with how it is operated. If the mixer, eq, amp, etc. changes the original signal from the mic, CD or phono in any way, THD occurs.

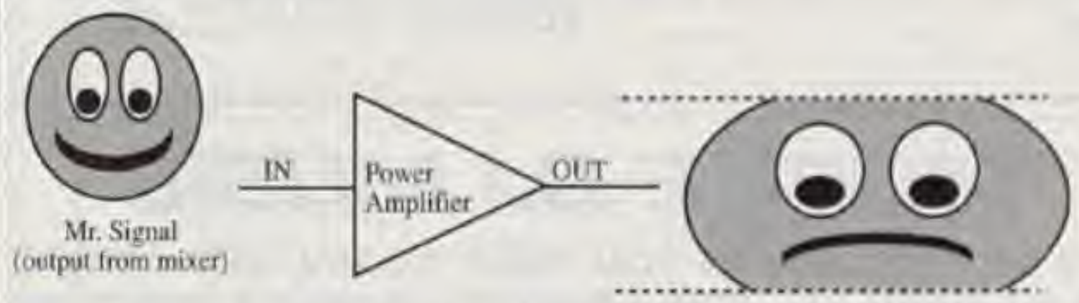
A simpler way to explain this is with a saxophone and a sampler or other recording device. If you record the sax into the recording device and play it back, the sample or tape should sound exactly like the original sound. If the sound changes in any way once processed through the machine (and this does not mean a harsh, raspy sound), then it is distorted, hence THD.

My advice is to make sure you purchase equipment with power meters or clip indicators. Also, look at the THD level in the technical specs for audio equipment. When purchasing an amplifier, try to get one with a THD rating of .1% or less. A THD of .05% and below is excellent. The more distortion an amplifier has, the more it will change the overall sound quality. Moreover, a high distortion amplifier can ruin loudspeakers.

For this edition of Tech Talk, you may now push the power button to the OFF position. I'm over and out.



In normal operation, Mr. Signal gets bigger or "amplified" but is still within the power limiles of the amplifier as shown by the dotted lines. These lines denote the maximum headroom or rated output of the amp.



Clipping occurs when Mr. Signal is too large for the power amplifier. The limits are exceeded and Mr. Signal gets clipped!

BY GEORGE MOHR

George Mohr says, "I wasn't born with a silver spoon in my mouth — more like a soldering iron." But seriously folks. . . he has ten years experience working in the electronics field, and has been the staff technician at Abracadabra, The DJ Pro Shop, *for the past three years.*

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TWO NEW VIDEOS FOR YOUR TRAINING LIBRARY

"THE DJ'S GUIDE TO RUNNING WEDDINGS"

Produced by Henry Baker, $29.95 + $5.00 s/h, Showcase Video & Photography Productions, 62 Garfield Ave., Hyde Park, MA 02136, 617-361-3685.

As a DJ employer, it often seems that one might say about an employee, "He's great at any job but a wedding reception." Or, a novice might decline to do wedding receptions. Perhaps part of the reason is because of the high focus on protocol with these events, which is the responsibility of the DJ and can be intimidating to the under-experienced. The latest release from Showcase Video, **"The DJ's Guide to Running Weddings,"** does a commendable job of targetting this specific topic.

This video concentrates on running a tight performance, as opposed to running a successful business, which is a separate issue. In a straightforward, classroom-type presentation, producer Henry Baker delivers an A to Z overview of every aspect of hosting a wedding reception, from handling the initial phone call through picking up the check. Although regional/ethnic traditions may create variations within a show, the basics are firmly in place and completely covered.

One unique aspect is going "backstage" to observe an introduction plan being formulated by the DJ and the wedding party. Another is a voice-over narration during footage of the bridal dance, bouquet/garter and cake cutting ceremonies from an actual wedding, where what you're seeing is discussed **while** you're seeing it. Nothing abstract here.

Possible uses for this video are as a training film for multi-system companies or as a self-help guide for novice DJs or Karaoke MCs who may be getting requests to perform at weddings.

"The DJ's Guide to Running Weddings" includes printed materials on contracts, music, etc. Running time is approximately two hours.

"THE VIDEO GUIDE TO EARNING MONEY AS A MOBILE DISC JOCKEY"

Produced by Outpost Video, $39.95 + $3.00 s/h, Outpost Video Productions, P.O. Box 424, Commack, NY 11725-0424

A wannabee DJ who believes this is the fun and easy way to make carloads of cash can be hazardous to the business. So it's about time someone produced a video based on the concept that the money a DJ makes is the money they **earn**. In **"The Video Guide to Earning Money as a Mobile DJ,"** newcomers get an overview that stresses both the work and the play aspects of DJing. Written and hosted by Long Island DJ Joe Thyer (DJ Joey T), this video covers all the basic aspects of the business with needle-sharp preciseness. The main headings are:

- Business & legalities
- Equipment set-up and use.
- Building a music library
- Diversifying (which includes working in clubs)
- Performing (covers mixing, teaching dances and more.)

Each area is dissected into subtopics that can be easily understood even by those who have little or no previous knowledge of the DJ business.

We found this 75 minute video to be well planned. It is concise and detailed without being overwhelming. Thyer's delivery is paced and unpretentious which underscores his credibility as an instructor. Much of the taping was done on location at a staged pool party, which allowed Thyer the ability to switch back and forth between his roll as DJ and instructor. The supporting cast of party animals, brought in from a local college, adds a bit of comic relief, but they are at odds with the professional quality of the rest of the tape. To round out the the presentation, cameo appearances by several New York area DJs give the viewer a sampling of the different approaches DJs take to running their business.

Thyer, and co-producer T. Craig Poore have invested a great deal of effort in this production in the hopes that it will be the first of several training videos for DJs. The duo possesses a respectable level of talent as trainers and video producers. They have created, in their first attempt, a video that is an excellent starting point for DJ wannabees, as well as a wealth of information and advice for DJs in their formative years.

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You would think that after all the time I've been involved with this bizness someone would have asked me to help them develop the products DJs really need.

For instance, wireless is great, but could really be made much more useful to DJs. How often have you sold a wedding based on the fact that you would provide a wireless mic for the best man's toast, only to find the best man so nervous he could hardly stammer out a word? What we need are Wireless Best Men, robots with a voice like Gregory Peck that we can rent out to couples for a toast that will be truly memorable.

Or how about a wireless microphone with a built-in device that throws about an amp and half of 110AC into any Karaoke singer who gets out of line? Think about it. The next time Sphincter-Boy Elvis starts slobbering all over your expensive wireless. . .ZAP! Lighting Lips! Think how handy this could be the next time a guest tries to pocket your mic. Just push the big red button on the transmitter and it's phasors on stun!

THE STUFF DJS REALLY NEED

And while we're on the topic of unique security measures, I suggest someone market a device that would truly deter theft of equipment. I'm familiar with the little personal alarms that attach to a piece of gear and go off if it's moved, but that just doesn't seem to be painful enough. I'm looking for something along the lines of a rack-mountable, low-level nuclear device. The device would set above your processing gear or CD controller and not interfere in any way with your performance. When the show is over, however, it would be armed and dangerous. Any supposedly unsuspecting bystander who tries to pull a grab and run would be virtually cooked. (Be sure to tell your roadies about this one, unless, of course, you no longer need any roadies.)

One thing I've always wanted is a Mobile Anti-gravity Dance Floor, just like the one Judy Jetson and her friends have, only portable. Imagine the crowd response when, right in the middle of "What I Like About You," the switch is thrown and everyone floats toward the ceiling.

One thing I've always **needed** is what I like to call the Bathroom Buddy. This is a highly-portable (key phrase, folks) long-playing autochanger, featuring tunes like "Stairway To Heaven," for when nature calls in the middle of a gig.

Onto some new marketing tools. Are brides making you crazy with silly demands, like, "Can I come see you play?" or "Do you have a video I can see?" Why hasn't someone put together a generic video tape showing a generic DJ performing a generic wedding? I'd buy one, and I know a lot of other DJs who would as well. Then we could all have a video to show brides without having to do it ourselves. If a bride says, "Hey, you're not the DJ on this tape!" simply explain that this is a DJ you trained, and you were holding the camera.

What about an inflatable DJ booth? It would work like a life raft — just pull the string and WHAMMO! No more of those wobbly banquet tables! A bicycle tire pump could be provided in case of string breakage. This sucker would fold up small enough to tuck into your back pocket when not in use, (some dis-assembly required,) and come complete with an inflatable life-size, assistant DJ, who could be in charge of dealing with requests. It's perfect for all us DJs who'd rather hide behind the table than actually have to mix with the guests. We could charge more too, as this would make it look like we were doing a two person show.

Speaking of which, I've even thought about hiring a chemist to concoct a pill that would induce temporary schizophrenia, so we could play two-man gigs without the hassle of splitting fees, but I decided this was just a little too far into the Realm of the Weird, even for me.

Yeah, with all this knowledge and insight, I should be a creative consultant somewhere. If any DJ marketing exec is reading this, feel free to give me a call and pick my brain. . .for a nominal fee, of course. You won't be sorry.

ADJA SHOCKED BY SHOCK JOCK

When I got to the final article, "Shock Jock Sez," in your last issue (#12, Feb./Mar. '93) I sat at my desk in stunned silence. Now, I realize from past columns under this byline that it should most often be taken as tongue-in-cheek humor, but this article was a direct departure from previous issues. As one of the National Directors of the American Disc Jockey Association, I felt as if I'd just been kicked in the stomach.

I must talk to several hundred disc jockeys a week in an effort to push the Association to its ultimate goal of organizing professional DJs across the United States. These disc jockeys are often very positive about what we are attempting to do, but there are many more who are totally suspicious or down-right negative about this organization. I could go on to preach about the benefits of the ADJA, but this really isn't the place to do it. What really hurt was what I felt was a low blow from a magazine which I consider to be the best publication for our industry.

Maybe a better headline should have been "Who Put The A-S-S In The Person Who Wrote This Article?" If someone within your staff has a problem with the Association, why not come straight to the source instead of hiding in the bushes and throwing stones?

Now that I've gotten that off my chest, I'll look forward to reading the next issue and to continuing my strong support for your magazine.

Maureen Kutch-Keslar, National Director
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The chances are that you've been getting more and more requests for karaoke gigs. You know...that "sing-along" music?

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